

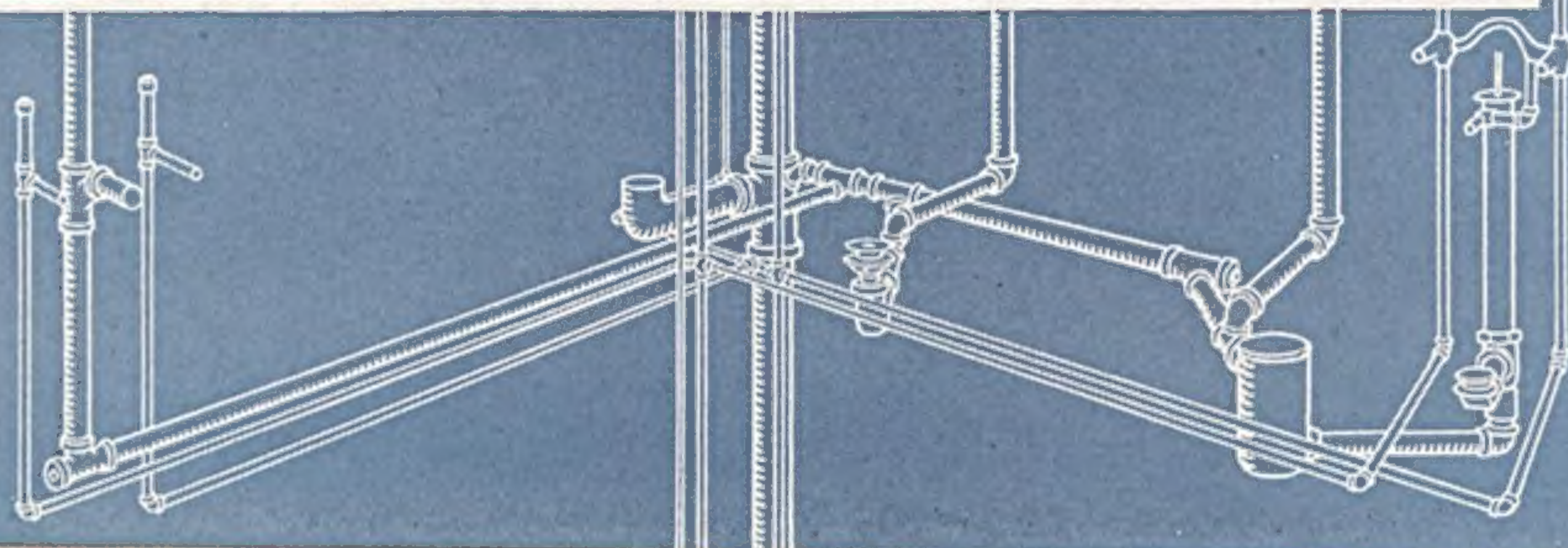
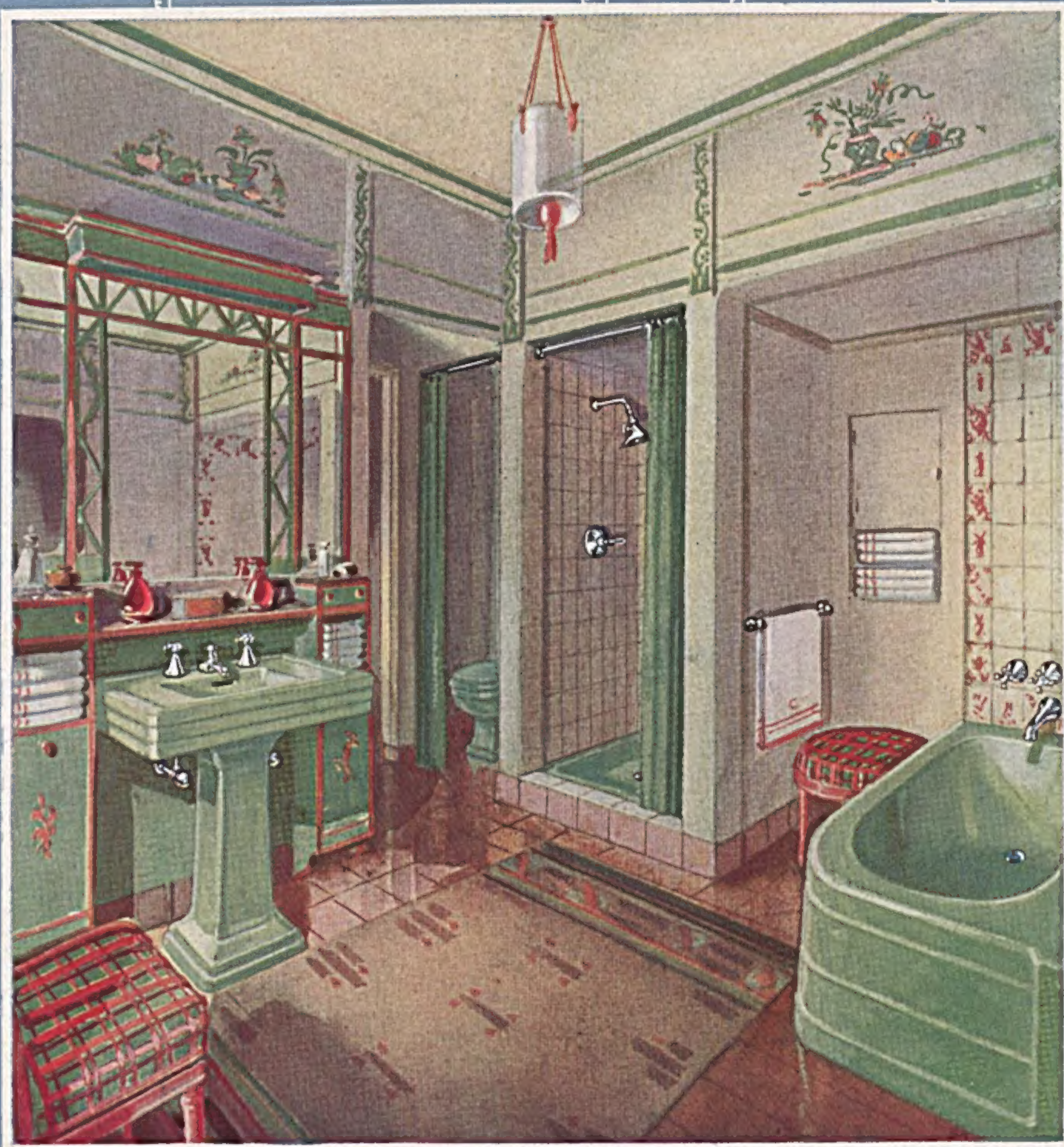
V O E U H



SPRING MILLINERY
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ACCESSORIES
MARCH 1, 1931
PRICE 35 CENTS

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Fixtures in color and interesting designs are only the beginning of new ideas at Crane Exhibit Rooms. Another is the Doherty-Brehm Humidifying Radiator that protects your health with moist spring-like air all winter. Fully automatic. Operates with any radiator heating system.

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HOSE

are HAZY

WRITES
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"No description of the Spring modes in hosiery could be hazier than the stockings, themselves," writes Mme. Julie Bolegard, Humming Bird's fashion observer in Paris. "The fabrics are too sheer and dull, the colors too subtle to define exactly."

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Ten styles—genuine grenine, chiffon, service sheer and service weights. Picot edges and tailored hems. French and pointed heels.

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VOGUE
March 1st, 1931

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Vol. 77, No. 5
Whole No. 1407



Franklin Simon & Co.

FIFTH AVENUE, NEW YORK

SPRING Bramley COAT WITH BLUE DYED FOX 90.00

Center — The blue dyed fox collar on this new Bramley coat is "unleathered" which means it is a full size, full furred natural skin, not stretched to make it look larger. Finely tailored of a new supple rough woolen, ideal for this fitted coat. Black, Bramley blue or green with blue dyed fox. Also blue or gray with platinum dyed fox, beige or red with beige dyed fox fur.



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Left — Finely tailored of a new supple rough woolen in black or Bramley blue with white ermine; black, blue, green or beige with cocoa dyed ermine fur.

SPRING Bramley COAT WITH GALYAC FUR 69.50

Right — Finely tailored of a new supple rough woolen in black with black galyac, blue or beige with cocoa galyac, gray or Bramley blue with gray galyac.

Sizes 14 to 20 years
Also sizes 31 for small women

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THESE ARE THE GREATEST
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Bramley Fashions are originated and patented by Franklin Simon & Co., and Bramley is registered in the United States Patent Office.



**BLUE'S THE BIGGEST THING
FOR SPRING . . . and I. Miller's
new blue daytime sandals are all the rage!**



SHOPS AND AGENCIES IN PRINCIPAL CITIES

I. MILLER

Beautiful Shoes

You simply can't get along this Spring without at least one pair of blue shoes — they're the highest style of the moment! And if you are both smart and clever, you will express your yen for blue in I. Miller's new blue daytime sandals . . . exquisite shoes that do lovely, flattering things to your feet and ankles while they harmonize with every costume blue for Spring.

INSTITUTION INTERNATIONALE



**Everybody's Excited About
I. Miller's New Walking Shoe
Made on the *Wingait* Last!**



"motion measured for the age of motion"

I. MILLER

Nobody dreamed that a walking-shoe could be so smart! It remained for I. Miller to prove it to the world . . . which he did the instant he created his new walking-shoes on the famous WINGAIT Last! Without question the smartest, swankiest walking-shoe your eye

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SHOPS AND AGENCIES IN PRINCIPAL CITIES.

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If your skin could only tell you what help it needs to keep youthful and lovely—how easy it would be for you to select the *right* Treatment Preparations!

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DENNEY & DENNEY
PHILADELPHIA—NEW YORK



FRANCES DENNEY

« HERBAL PREPARATIONS



Tri-tone wool knits loom dominant for Spring . . . This sleeveless frock of Jonetta plays up this theme in the hip-bandings . . . The jacket, sunburst embroidery, and throw-scarf encore it . . . In airway blue, pistachio, gull grey, porcelain blue, and beige, with correct tonal contrasts \$39.50.

Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould-Samuel & Co., Ltd., Montreal . . . Sold by all Golflex dealers.

In New York, exclusive with Dobbs.

The saucy charm of a pin-plaited jabot on limpid flat crêpe . . . First noted by Golflex stylists at Nice . . . Now introduced for the critical American in an amusingly detailed long sleeve frock with matching jacket . . . In paray rose, mint green, oat tan, Naples blue, comodore blue, and black. \$39.50.

GOLFLEX



Study of Miss Alice Lorraine by Forbath and Murray

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for WOMEN

THE STETSON PROMENADE is a pert little hat of fine felt and all-silk belting ribbon. Made in the Stetson Strawtone felt colors which are the smart new tones so fashionable for spring and summer.



A hat that is smart for travel or town wear. Promenade is also made in the smartest Strawtone straw textures. . . . Stetson hats for women are sold by all good dealers.

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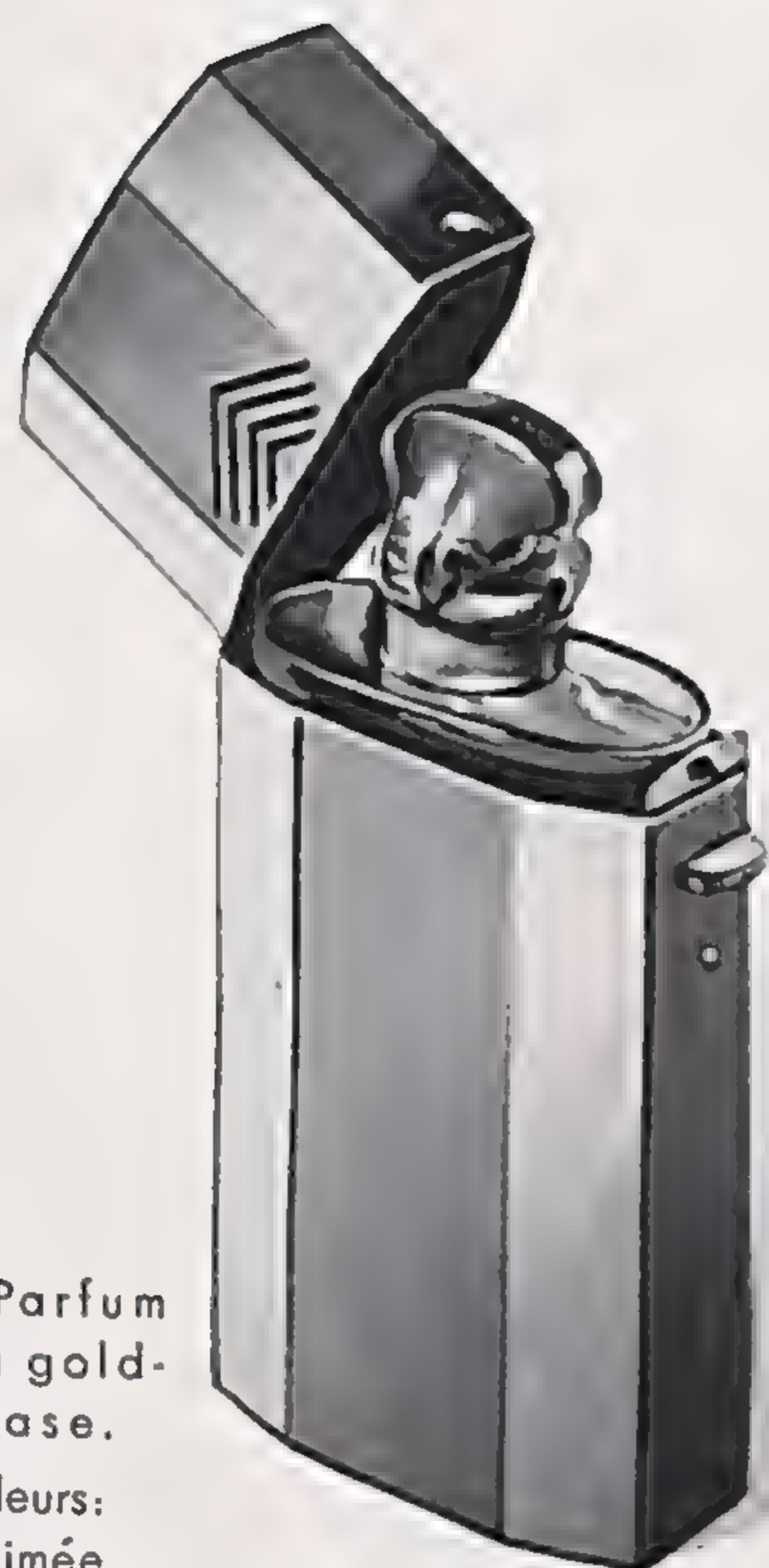
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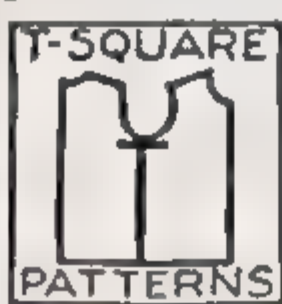
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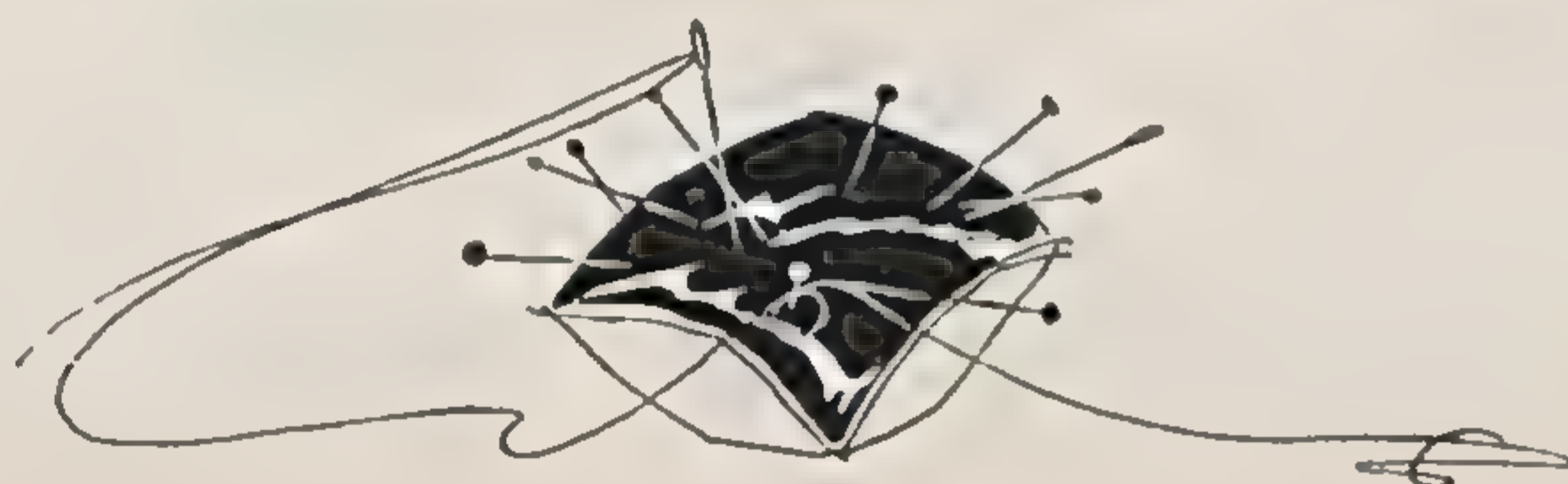
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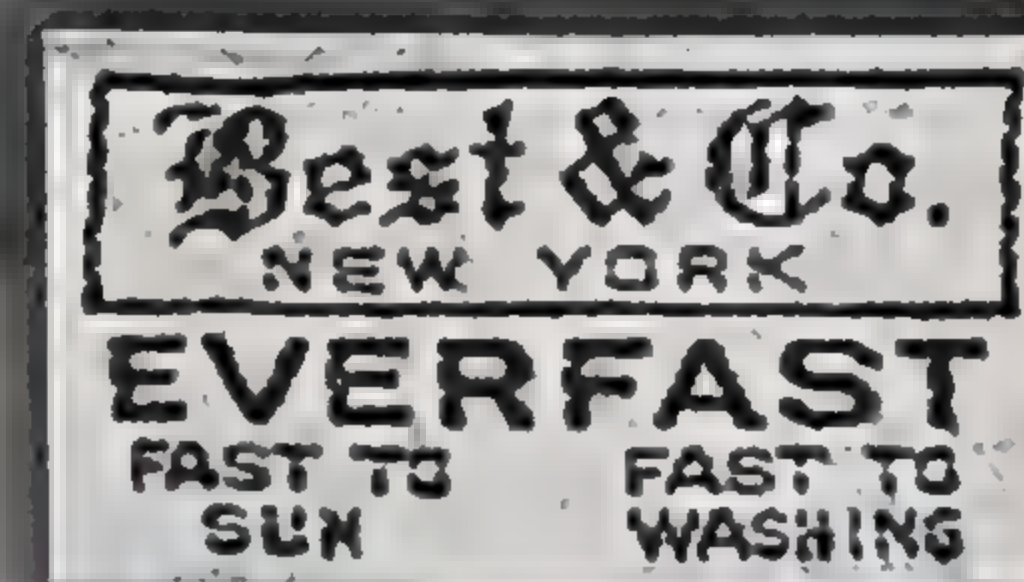
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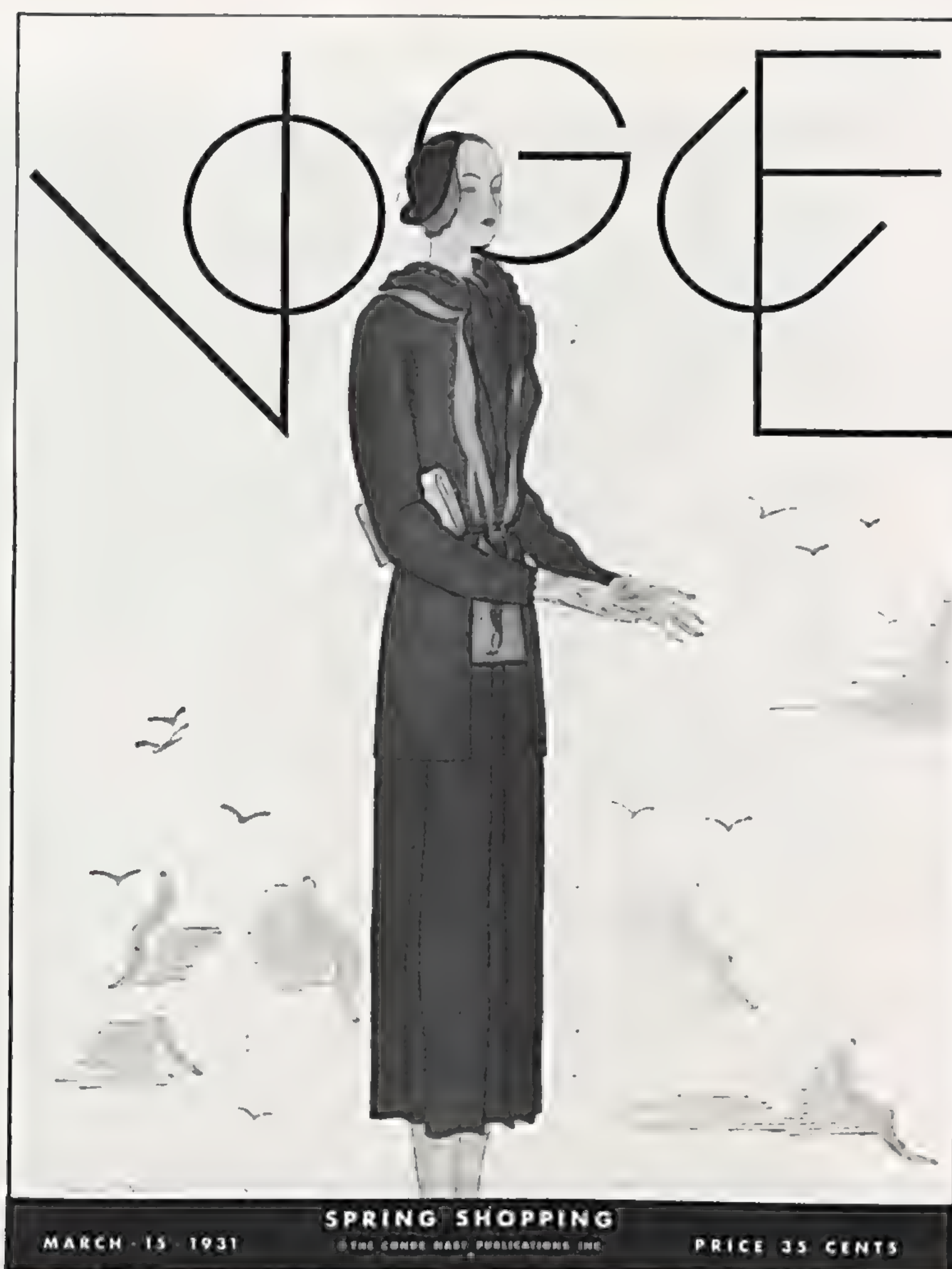


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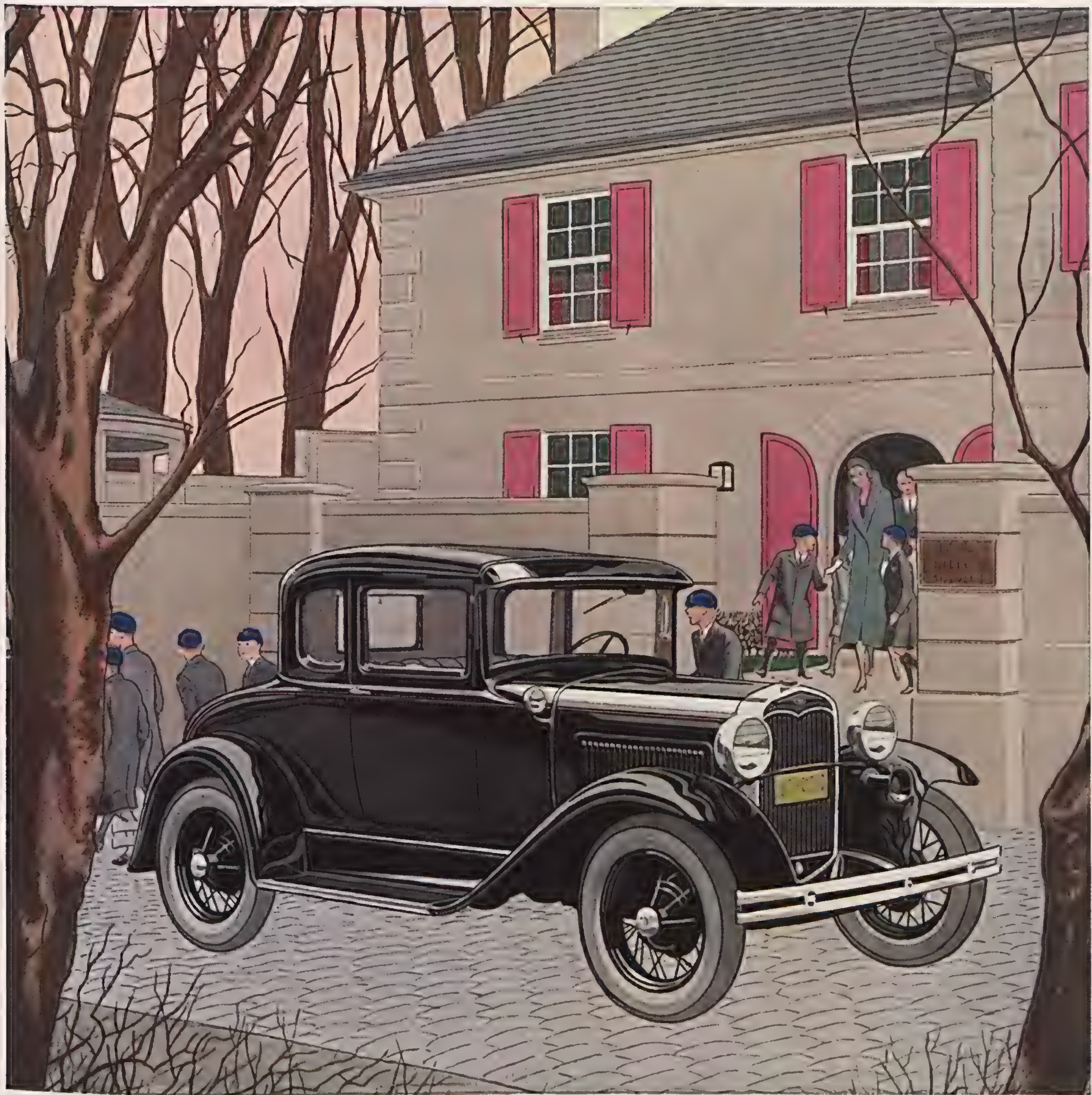
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Diary

OF A
TWO-YEAR-OLD

[Transcribed by his Dad]

TUESDAY—Last night I heard Dad ask Mother if she would like to go over to the Smith's to play bridge and Mother just sighed and said she had to sew and then she got out a lot of my things and sewed on buttons and Dad looked sort of funny and sat down and didn't say any more and went to bed.

WEDNESDAY—Mrs. Simpson came and asked Mother and me if we wanted to take a ride and Mother said it would take too much time to get me ready and said I was quite a hard job to dress and Mother and me stayed in and Mrs. Simpson went out.

THURSDAY—This morning Dad asked Mother what size I was and tonight Dad came home with a big bundle and told Mother it was things for me and said something about Talon Slide Fasteners and how Mother wouldn't have to sew so many buttons on me now and wouldn't have to stay in so much and wouldn't have to spend so much time getting me dressed cause these slide fasteners were on the things Dad brought and so Mother kissed Dad and Dad said I was a big bum.

FRIDAY—Mother phoned Mrs. Simpson and Mrs. Simpson told Mother she had used Talon Fasteners and that they saved a lot of time and work and that she got them for Jimmy's clothes cause Jimmy Simpson lost buttons too and Mrs. Simpson had to sew them on again like Mother does and Mrs. Simpson said that Talon Fasteners could be sent to the laundry and it didn't hurt them any and they didn't rust or stick or jam or anything like that and she thinks they are wonderful and so does Mother and so do I.



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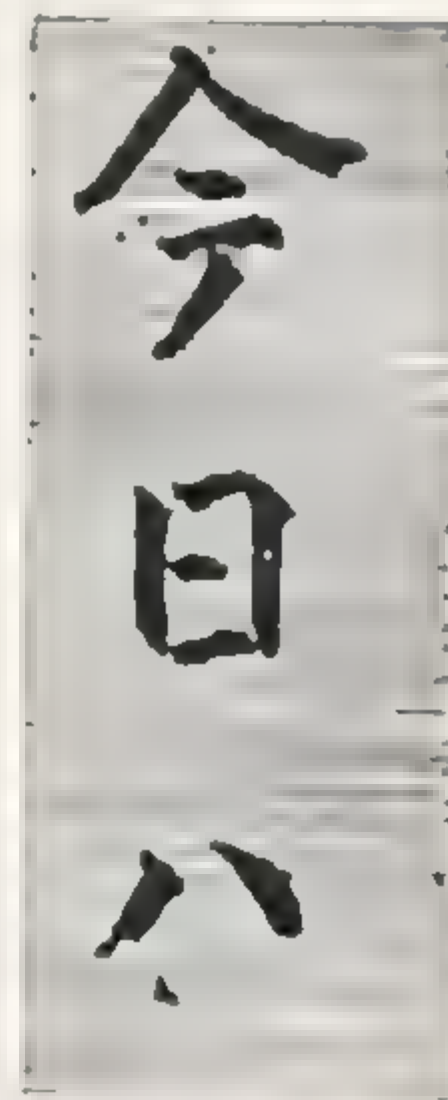
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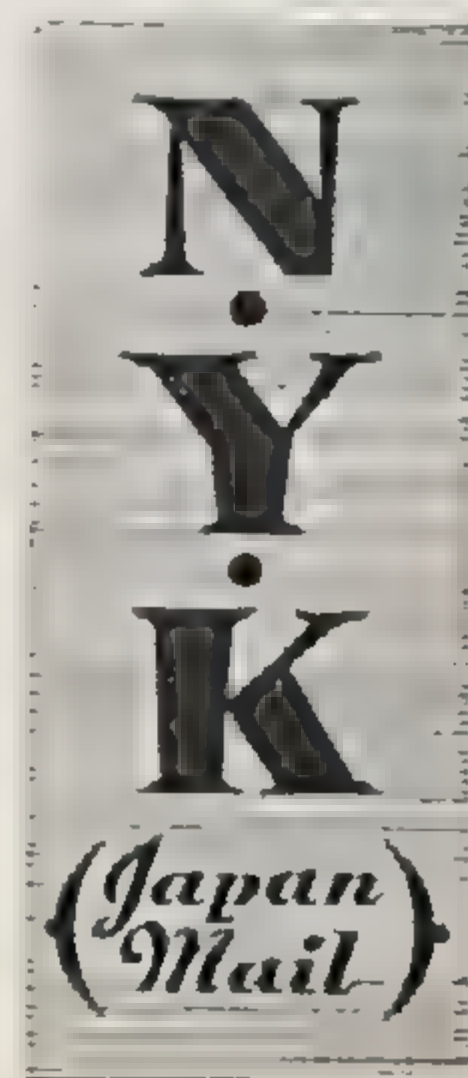


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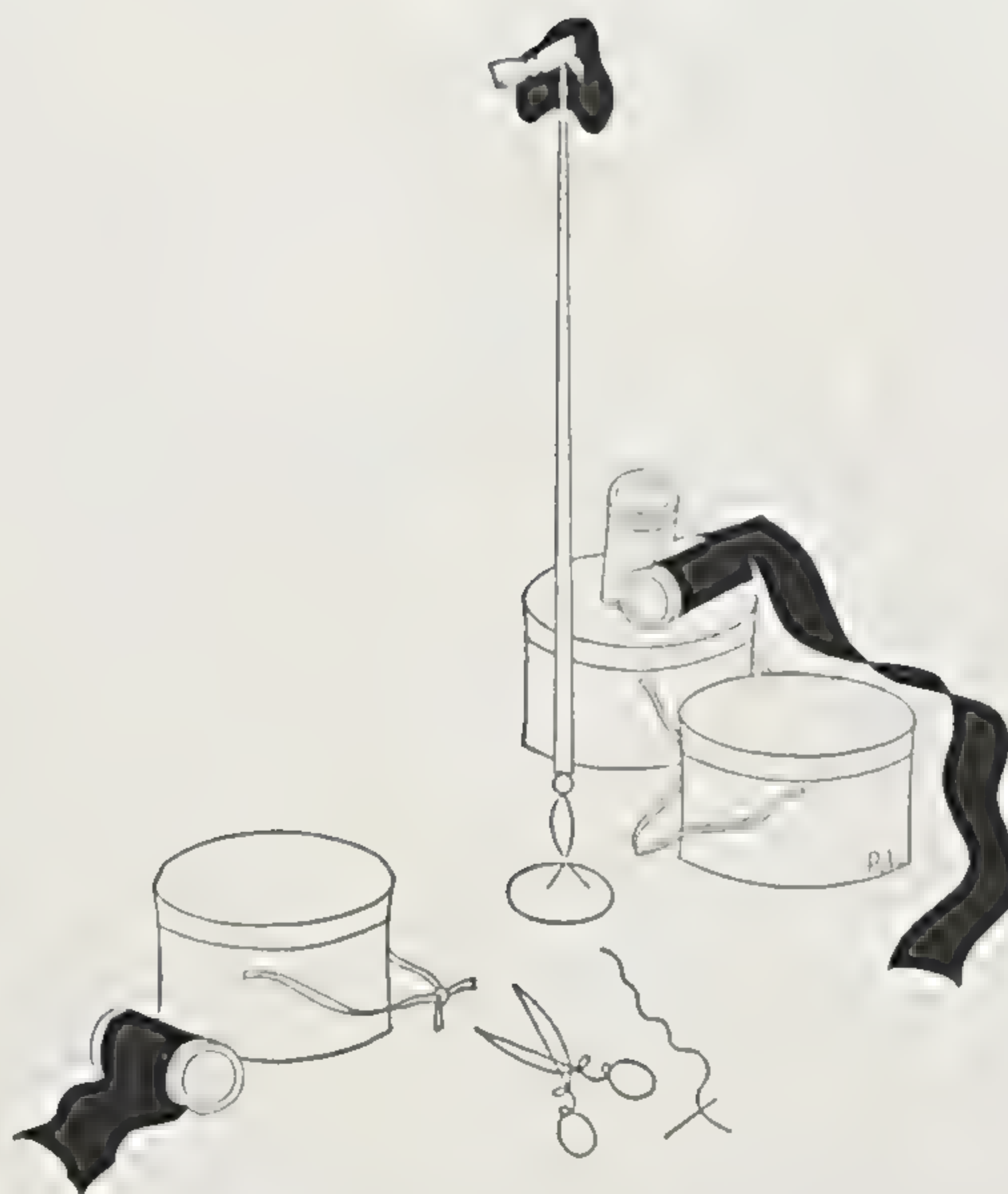
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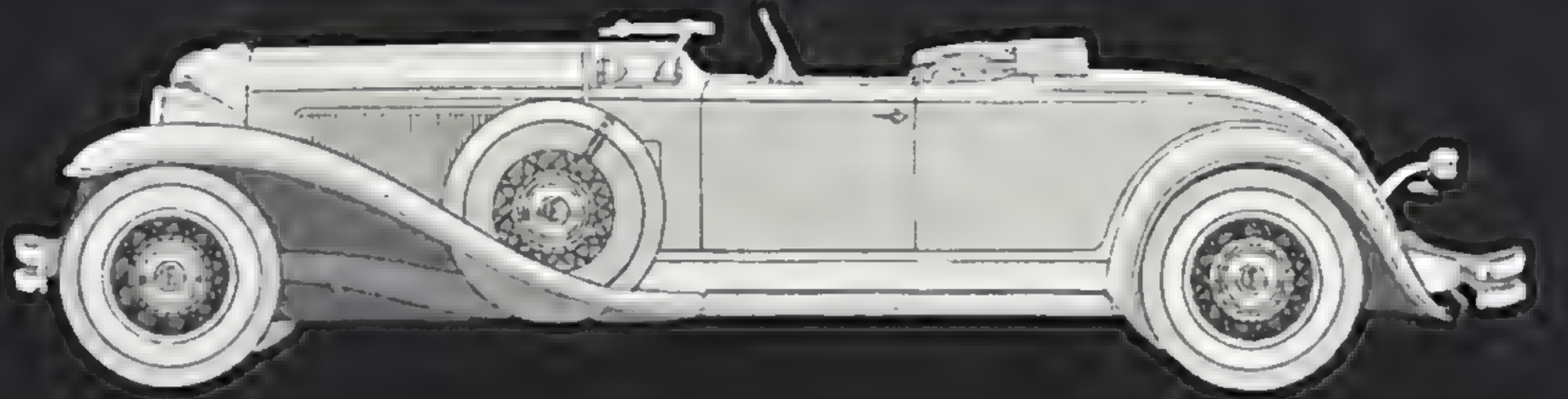
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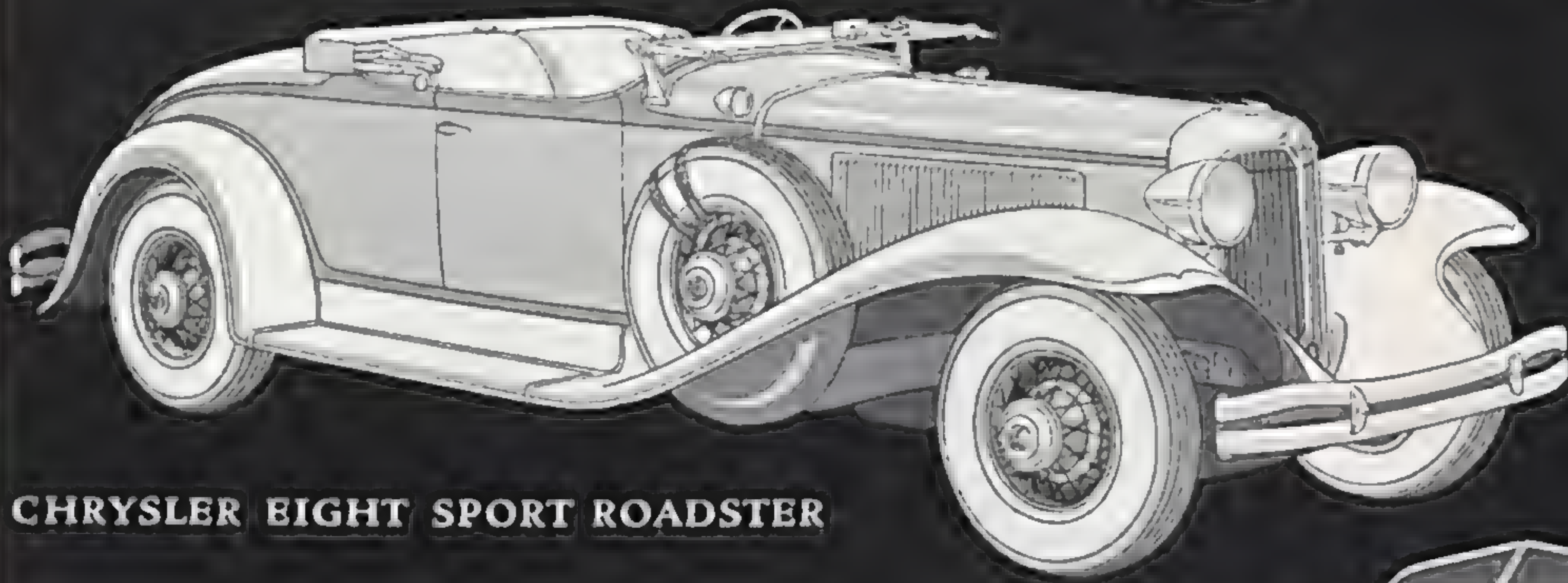
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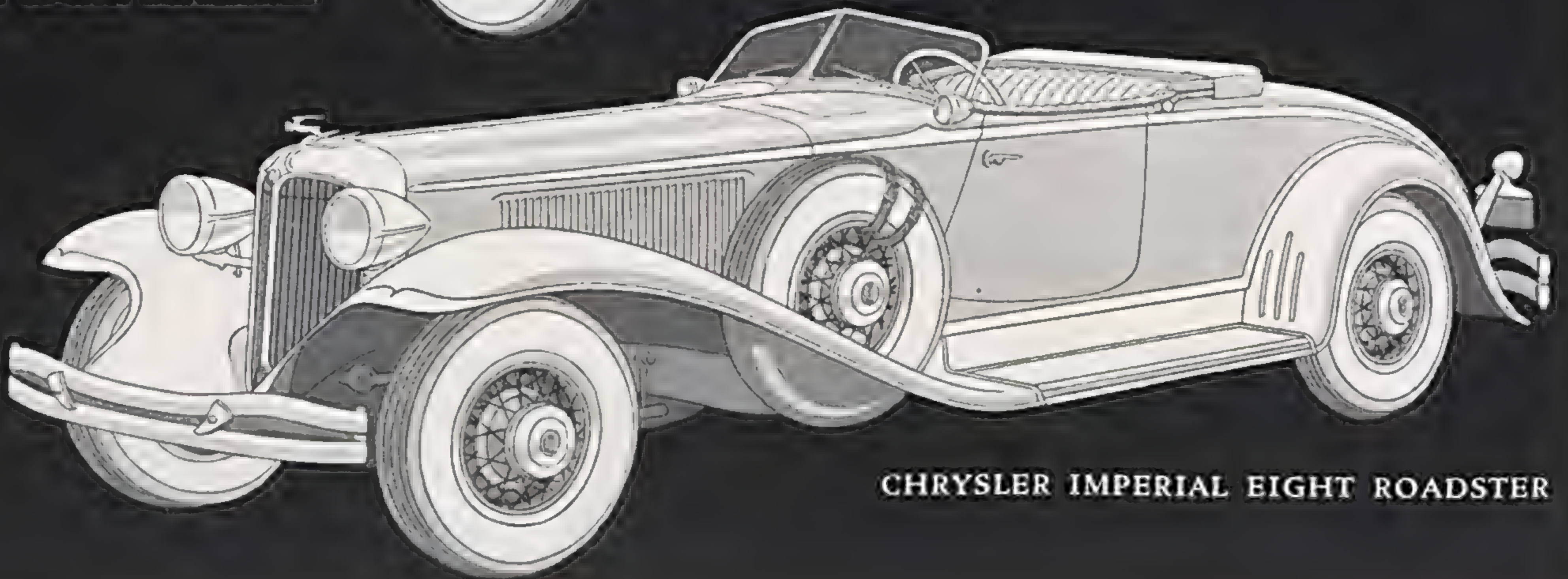
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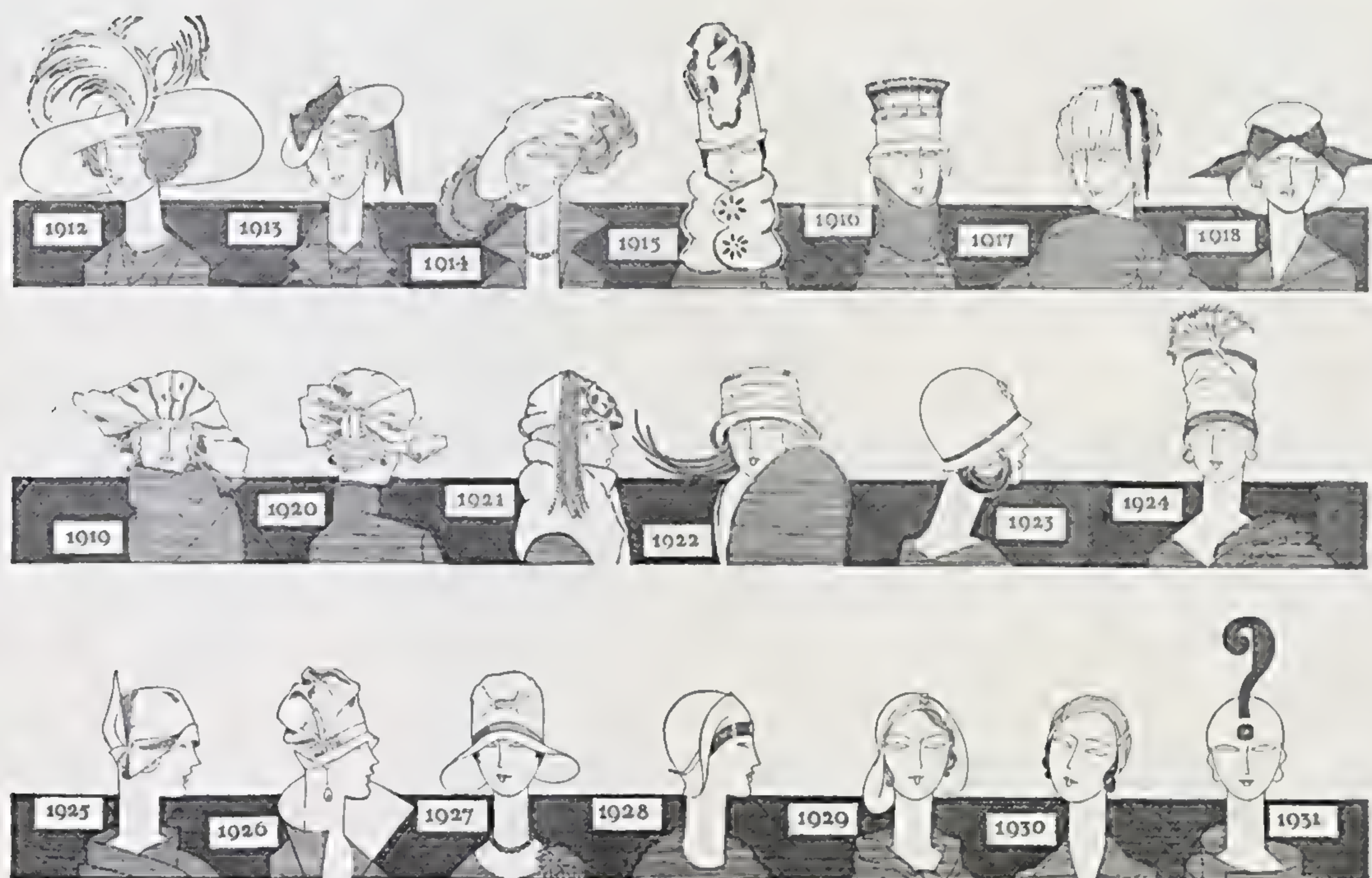
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Vogue's-Eye View of the Mode

WITH dresses, you can trace the ghost of a logical development of design, but the mode of the modiste is sheer illogic. New hats are eternally a surprise. High as a stovepipe, flat as a mushroom, down to the eyebrows, up to the hair-line—toque, beret, cloche, rag of a hat. These tiny masterpieces have twisted in a million different ways, but in all history they have never repeated themselves. Juliette caps no Capulet would recognize, halo hats unknown to saints, tricorns unauthorized by Lafayette, Chanel sailors entirely unseaworthy, and now Watteau hats that would make the artist laugh up his eighteenth-century sleeve.

For here we have hats that are picturesque with snap and a touch of humour, pre-War romance without hatpins, *rigolo* little hats with a ripple in their brims, cloches that leave the forehead bare, caps that appear to be falling off the back of the head, big capelines with shallow crowns and wide brims that droop over the right eye, hats of rustic straw and field flowers, reminiscent, save for their impudence, of Biedermeier holidays in India muslins and

haystacks. Shades of those sugar-coated almond sweets are worn with modern bravado, sudden bright red or green hats are placed, not pulled on the head. Ribbons and flowers and feathers and quills are used as they have never been used before.

These are real spring hats that fulfil our childish dreams of what spring hats should be—the kind of hats that for years men have secretly wished we would wear. It is a fashion rich in variety, with a beautiful break for every one. But the chic lies entirely in the wearing. These hats can not just sit on the head—they are meant to be picture-frames, throwing the face in relief, and you have to complete the picture yourself. Every time you put on a hat, take an extra minute before the mirror. It is the half-inch more of forehead—or the sudden twist to the left—it is the way the hair shows on the side and at the back—and the way you lift the brim a little over the left ear—that brings life and spirit into the straw and distinguishes, in a group of new hats, the quick from the dead.



HOYNINGEN-HUENÉ, PARIS

Mrs. John Munroe

Mrs. Munroe, who was the former Miss Adelaide Sedgwick, of New York, spends most of her time in London and in Paris. Mrs. Munroe, who is known for her chic, is wearing a costume in the popular navy-blue and white. The rough straw hat, the white piqué trimming on her Patou dress, and the white suède gloves are interesting details

THE NEW HATS

HATS, this spring have become distinctly impertinent. They choose, once more, to assert themselves as individuals—so distinct are they in shape, so different in type, so *recherchés*, as far as trimming, material, colour, or the combination of all three are concerned.

The spirited, sharp-witted tricorn, so provocative with its contradictory over-the-right-eye, behind-the-left-ear movements, has no doubt at all about its noble origins and coming success in newest incarnations, feeling equal to any situation in the afternoon. The wide-brimmed capeline, smoothly balanced on its round, shallow crown, feels itself an aristocrat, knowing that, worn on the right woman, it is prepared for the most formal tea-parties or for the races. The rustic straw, with its romantic, undulating brim and tiny bunch of flowers, is devoted to youth and beauty and can be worn in town or out of town, on sunny afternoons, and the straw-and-ostrich combination is highly conscious of its dashing smartness as glimpsed through a motor on the way to a formal luncheon or tea. The ingenuously upward-lifted cloche and the more subtly feminine toque take their cues—so far as sophistication and formality are concerned—from the way in which they are trimmed. “Our time has come,” whisper the stiff straws and the felts, feeling themselves real hats, again. “Our time remains,” answer the draped jersey turbans and caps of pliable straws. The runabout evening toque and the feather-encircled evening *coiffure* are rivals for favour.

However, the smart woman, amused at undergoing so many transformations, orders a hat of each type—one for practically every hour of the day—and, never attempting to change its spirit, has it arranged and fitted to suit her charming head. For hats, allowed some opinion of their own, are no longer vague possibilities, lying flat and meaningless on the modiste’s table; they are something more than mere bits of rag patiently awaiting the creator’s last-minute idea. Now, they are beginning to take shape and form, to reveal some independence of character. They suggest to a woman the infinite possibilities of her personality; they indicate the formality of her ensemble and set the final seal of elegance upon it. They are a stimulus and a challenge. If the difficulties are greater, in this new mode, the results are more interesting.

Hats, owing to their innumerable types, have never presented such a bewildering variety of sizes and silhouettes. They are large, they are small; they are uniform, they are irregular; they are round, and they are broken up into points. When closely analyzed, however, two distinct trends are obvious, which, though contradic-



REBOUX'S "FUMÉE"—BONWIT TELLER

A Pocket Guide to Chic

- Real hats have returned—hats with shape and character. No longer is the hat as limp as a bit of fabric the only smart model
- The newest millinery movement is over-the-right-eye and behind-the-left-ear. It appears in tricorns, toques and capelines
- Trimmings are back—plumes and quills and feather fantasies; field flowers and velvet flowers; ribbons and more ribbons
- For the first time in years, smart women are wearing real evening hats—small hats of tulle, perforated silk jersey, and lamé
- Spring hats run the gamut of colour, from such bright shades as red and green to sugar-plum shades like pink and blue
- Felt—for so long the material of the great majority of hats—is now used chiefly for sports and semisports models
- All the familiar straws are used, but they have many variations. Increase your vocabulary to include the new names
- Panama papier is very thin Panama; panama ajouré has drawn-work; panama d'aluminium is woven with metal threads
- Baku de chanvre has strands of hemp; pédaline combines hemp and cellophane; perline mixes cellophane, silk, and cotton
- Hand-work trims the smartest hat fabrics—as embroidered etamine, hemstitched linen, corded shantung, and stitched piqué

• Supple black straw-jersey looks townish and tailored in Marie-Alphonsine's toque, known as "373" and shown in the upper sketch. It fits very smoothly on your forehead in the best 1931 manner, and then the fulness is pulled to the back and folded into two tricorn-like points, which are emphasized by jade and coral pins; model from Jay-Thorpe

• In an Oriental moment, Rose Valois made the turban toque below and called it "Soir Hindou." Of vivid green grosgrain, it has a folded brim twisting forward over the forehead, resulting in a lifted movement at the sides. Perfect with it is the printed cream coloured dress and reddish brown bag, belt, and gloves. "Soir Hindou" can be found at Milgrim's



MARIE-ALPHONSINE — JAY-THORPE



ROSE VALOIS — MILGRIM

tory, combine to give the most becoming results. One is an extremely *dégagé* movement, cutting way back behind the left ear, and this is often balanced by a forward movement, brought down sharply over the right eye. Here is, on the one hand, last season's tendency carried to its ultimate conclusion; on the other, an entirely new tendency that has sprung up in opposition to it.

Maria Guy's scarlet toque (illustrated on page 29) is one of the most dramatic manifestations of this opposition of movement; and her "Amazone" gives another account of the same thing. It is in this movement that the tricorn finds new life, acquiring a new graciousness in the rolled-back brim that frames the head at the left, a new piquancy in the forward-folded point. The undulating brims of Reboux's huge paillassons alternately lift up and dip down, revealing and concealing the face and head at different points, as is illustrated in the hat shown on page 32.

A hat, to be true to its purpose this season, must dissemble its own self. If the front is lifted, then the back is drooping; if the left side folds back against the head, then the right side creeps down over the face. This is true in Agnès's sharply turned-up brims; in Marie-Alphonsine's twisted shape (illustrated on this page); and in Florence Walton's never ending rolled-up points.

On the whole, the duet between crown and brim is responsible for many of the present lines. The crown, like the little caps we have been wearing, tends to shrink back from the brow, revealing the natural hair-line, while the brim strives to frame the whole head, especially in one-sided effects. Sometimes, the harmony is so close that it is hard to distinguish between crown and brim. In Rose Valois's grosgrain toque, the brim, just as though it were crown drapery, gently twists twice on itself, over the forehead, then spreads sideways in becoming wings. A Descat brim folds back smoothly against the crown, like a bandeau, then rolls slightly forward in front, while flattening out at the sides to frame the head in a new oval line. Agnès has an exciting solution for the "enframing," though revealing movement in her huge picot brim, balanced on a crocheted, cap-like crown (illustrated on page 31).

It is true that the shallow crown has grown to be nothing more than a point of departure to the brim's fantasy: it twists into tricorns or quadricorns, rolls into toques, breaks into *écuyère* shapes, extends into wide capelines, or takes the romantic, wavy line of a shepherdess hat. The brim is prevalent this season, and we are very far indeed from the tight-fitting, close-to-the-head silhouette of the past year.

The majority of hats are trimmed. Trimming is responsible, more than anything else, for the new variety of types. It is trimming that throws the balance to youthful simplicity or to sophisticated formality. The Talbot cloche of navy-blue grosgrain, faced in white piqué (illustrated on page 30), owes its chic largely to its narrow band and amusing bow of white piqué, and this is, very definitely, a hat of the morning-sports type. Patou's complicated black picot tricorn has pink-and-blue feathers creeping over the turned-back brim at the left, tiny feathers, very much like ostrich plumes, though actually made of *gaufré* linen.

Real feathers, in any case, are the latest triumph. Reboux, who once upon a time took such delight in (Continued on page 96)



MARIA GUY—BENDEL



ROSE DESCAT—JAY-THORPE

DOWN over the right eye UP over the left ear

• Everything about the hat above contrasts. There's contrast of movement—down on the right and up on the left. There's contrast of colour and fabric—a black grosgrain top and pale green peau d'ange bandeau. Maria Guy named it "Une Pente Rapide"; Bendel. A happy combination with Mainbocher's beige crêpe blouse and a black skirt and gloves

• Another tiny hat—but worlds different from those you wore last year. Its independent character comes from a brief one-sided brim with a rippling movement, contrasting with the flat feeling on the right side. Rose Descat made it of navy-blue grosgrain, calls it "247," and you can get it at Jay-Thorp. The Schiaparelli blouse is of yellow satin

• Your left ear shows—as well as a wide swath of curls—when you wear Maria Guy's scarlet straw-jersey cap, "Point de Vue." But, on the right side, it swoops down over your eye and spreads out into an abrupt flare to frame the back of your head; Bendel. Mainbocher's flesh-pink crêpe blouse and dark brown skirt and gloves complete the picture



MARIA GUY—BENDEL



HOYNINGEN-HUENÉ, PARIS

SUZANNE TALBOT—FRANKLIN SIMON • ROSE DESCAT—KNOX

The morning-sports hat

Navy-blue grosgrain, white piqué as a trimming and facing—this is a chic spring combination, perfect with the navy-blue and white ensemble. Talbot made them both; hat, "Riviera," from Franklin Simon; posed by Madame Simone Demaria. Rose Descat's "242" has a bandeau-like brim that rolls forward to frame the face. It is of pale grey felt with a green grosgrain knot in back; Knox



AGNÈS—BERGDORF GOODMAN

HOYNINGEN-HUENÉ, PARIS

Here is the newest broad-brimmed romantic capeline—as becoming to an older woman as to a younger one. An uplifted brim of fine black picot and a knitted white silk crown—an incredibly shallow crown. Agnès calls it “Indépendant,” but it goes very well with Mainbocher’s black and white crêpe dress and Alexandrine’s gloves; hat from Bergdorf Goodman. Miss Betty Garst posed

The capeline’s kindly shade



REBOUX—BENDEL



HOYNINGEN-HUENÉ, PARIS

The newest brims take a dip

• The right side plunges daringly down to the shoulder. The left veers high over the face and cuts back over the ear in an undulating, wave-like movement. Not in ages has there been such an exciting, impertinent, contradictory hat-line. To show it to you from all angles, we publish two views. Reboux thought of it and uses an extremely coarse, rough paillason in French-blue for the straw—one of those rustic, crunchy-looking straws that can be worn in or out of town. And, as an amusing garniture for "Printanier"—she adds a cluster of blue-and-yellow field flowers at the right side, for Reboux puts flowers on most of her new hats. Made-moiselle Suzette Salen, of Paris, has posed in this very important model, which you can get at Bendel's

PARIS BY NIGHT

As seen by Him

THERE are a great many recipes for a successful party. One of my friends says there must be no bores and no snobs; others will tell you that success depends on good music, good entertainers, shaded lights, or well-planned refreshments. But I think there is another ingredient, often left out of the recipe, which gives a certain, subtle flavour that is not always noticed, but is always missed if it is lacking. I refer to beauty—not only beautiful women, but beautiful settings.

Good parties are apt to be tabulated in our memories as gay, amusing, or smart, but they are very seldom remembered as beautiful. And, as the beautiful ones are the rarest, they are remembered the longest. The Fauchier-Magnan party, which was given on a warm, luminous night at the very end of the last Paris season, was such an occasion. And, now, another event in Paris stands out for the same reason.

The hostess has a beautiful apartment, but the party, as so often happens, grew to be so big, as the day approached, that the apartment could not hold it, and it had to be given at the Ritz. As every one knows, at the Ritz, there is a salon to receive in and a small ballroom connected with it by a glass-enclosed terrace that overlooks a little garden. The people who live in Paris and the internationals who are always popping in and out, know every piece of furniture and every detail of these rooms by heart. They are pleasant, but not unusual rooms and not very well lighted, as we understand artistic lighting now. So our hostess, who believes that beauty is a most important factor in life, looked these rooms over and had an inspiration—to do them over for her party.

Jansen, the fashionable Paris decorator, was called in and told to transform the salon and ballroom to look like rooms in a private house. As by magic, on the night of the party, the salon became another room. A superb tapestry covered one wall, lacquer screens were placed in the corners as backgrounds for tall black vases filled with white lilies, and beautiful pieces of furniture covered with pale satins and old velvets were grouped with small tables and lamps. A crystal chandelier by Baguès replaced the one of the Ritz, the tapestry was illuminated, and lights concealed behind the screens cast a becoming radiance over the women—one of the most important details of any party. Candles burned in the chandelier and in candelabra; and the glassed-in terrace, arranged as a bar, was lighted only by candles in huge silver candelabra and by the illumination from the garden outside, arranged by the famous Wendel.

But the most thrilling part of the decoration was first seen when the guests went in to dinner. The ball-

room, where small tables were laid, is a grey room with hotel-red curtains and a red carpet. This carpet had been removed and the polished floor left bare. Elaborately draped cloth of gold curtains, through which the yellow light from the garden poured in, replaced the red ones, and the scene was transformed into one of gold-and-silver splendour. The tables were covered with cloth of gold and decorated with flowers of gold, silver, and mica. Centre-pieces, composed of every sort of Christmas-tree ornament, resembled weird Chinese trees. In this room, as in the salon, candles burned in the sconces on the walls, and the decorations shimmering in the yellow light were reflected in tall gold screens against the wall, all the way around the room.

We all held our breaths when we first went in, the effect was so lovely. Even those who usually fail to notice details examined everything carefully—the gold menus and place-cards, the gold table-cloths, the centrepiece decoration. The place plates were of glass and the napkins concealed in pleated gold paper, so that no distracting note of white spoiled the gold-and-silver colour scheme. A curious fact that added greatly to the beauty of the scene was that not one of the forty women who came to dinner wore a black dress.

That party went like magic. From the very start, it was a success, and its success was entirely due to beauty—a new kind of cocktail for people who dine and dance every night in a setting that is more often exciting than beautiful. You will not be surprised when I tell you the name of the hostess. It was Lady Mendl.

Several minutes after we sat down to dinner, Mrs. Reginald Fellowes arrived, making a perfect furore because of her geranium-pink velvet princesse dress, hooked up at the back, with short, puffed, Chinese-lantern sleeves (the sort of dress, I think, that was worn about 1890), a long turquoise-and-diamond necklace, and blue satin gloves. Mrs. Fellowes was one of the first to realize that a woman can wear whatever she likes, nowadays, and I think she is partly responsible for the present courageous attitude towards the mode.

There seems to be no date to fashion, to-day. Both the Marquise de Polignac and Princess Ottoboni have black paillette dresses from Lanvin—real princesse dresses with long trains. But, unlike Mrs. Fellowes', this model is reminiscent of a fairly recent period—about 1912. Incidentally, this is one of the best dresses of the year for a grand dinner-party or a similarly formal occasion. A complaint about the fashions of recent years has been that it was difficult to find the right type of dress to wear to an Embassy or a (Continued on page 94)

The Evening Hat Is Back

Perfect for impromptu evenings—those evenings that end towards morning at some place you had never thought of at seven or eight. The hat is Patou's "2798," of transparent black horsehair lace and ciré ribbon; Altman. Patou calls the dress "Dîner au Cabaret," and it has a light bodice and black satin jacket; jewels from Van Cleef and Arpels

Below is the Countess de Zogheb's runabout evening ensemble without its jacket—showing how ready a suit can be for a party. Flesh-pink satin, cut low in back—could a gown be more formal? Mainbocher adds a black satin jacket and makes the costume suddenly discreet. Maria Guy's black silk jersey cap has a black-and-pink plume; Saks-Fifth Avenue



PATOU



MAINBOCHER

HOYNINGEN-HUENÉ, PARIS

RUNABOUT EVENING CLOTHES

For Life on the Spur of the Moment

IFE is taking on a new and informal aspect. In Paris, when the men come home at the end of the day, friends meet and, on the spur of the moment, do whatever their fancy suggests. You may, if the mania of wandering has overcome your set, go down to the Brasserie du Progrès, to the Paramount, and end by a late dance at the smart "Florence" in Montmartre or at the "Bœuf sur le Toit." You may run over to Montparnasse, after dinner, to take your liqueurs at the Dôme and then suddenly decide that it would amuse you, most of all, to go to the Cirque d'Hiver.

For this runabout sort of life, Patou and Mainbocher have both created a new type of dress. It is simple, smart, and becoming, and not at all the sort of thing you could wear in the afternoon; though it would be quite all right at a late "cocktail," and to go on and dine afterwards. In its present and most ideal form, this dress is a black satin ensemble, with an even, almost ankle-length skirt and a jacket that drapes softly at the neck-line and the waist. But—and here is the point—the jacket slips off to show a light coloured bodice, usually in white or flesh, that is sleeveless and décolleté; and, with this ensemble, you wear a hat. It is, rather, a small, comfortable cap, of satin or lamé or velvet, that keeps your hair smooth and your appearance charming, but inconspicuous, whether sitting on a café terrace or dancing at a boîte. Women enjoy wearing this type of evening runabout ensemble, when some of the men, arriving late from business, have not had time to change and when it is not quite certain how the evening will turn out. Sometimes, if it is decided beforehand to stay on the Right Bank and if the men are in dinner-jackets, it amuses the women to introduce a note of formality and fantasy into the ensemble by wearing one of the lovely new tulle or lamé hats, trimmed with bird of paradise, an ostrich feather, or an aigrette—hats like those shown in the photographs on these two pages.

And though all of this may have been created to meet the needs of the smart Parisienne—how exactly it fits the life of many chic Americans! How often we find ourselves scrambling in and out of half a dozen taxis in the course of an evening—a taxi to the restaurant, a taxi to the theatre, a taxi to a night-club—on and on, till finally a taxi takes us home. Few real evening dresses are equal to the (Continued on page 80)



HOVNINGEN-MUENÉ, PARIS

MAINBOCHER

Here is the Countess Henry de Zogheb's runabout evening ensemble with its jacket. You can see it without the jacket at the bottom of the opposite page. Mainbocher made it of black crêpe satin and called it "Le Cinquante-Trois." It has a hundred informal uses, from cocktail time on. For, while an evening gown makes certain demands, this makes none at all, yet has a definite feeling of formality in its almost ankle-length skirt and its hat

EVERYWHERE UNDER THE SUN



MR. AND MRS. JOHN HAY WHITNEY



MR. BARCLAY WARBURTON

PROVING a few more points of fashion . . . That turtle-necked sweaters are gay, young, and businesslike even on a polo field in Palm Beach; witness young Mrs. Jock Whitney . . . That the passion for aviation is rapidly turning into a passion for owning your own plane . . . That printed handkerchief linen suits are rampant in Florida and turbans terribly smart, whether bought made or spontaneously twisted about your head by your own fair hands . . . That with white pyjamas, the barbaric barrage of jewelled bracelets is delightful, as worn by the great couturière, Mademoiselle Chanel, with Monsieur Lelong apparently approving . . . That two clips are often worn instead of one on a string beret . . . That hair should show to taste, but preferably a good deal of it (as on the head of Mrs. Howard Cushing) . . . That white shorts appear on private tennis courts in Palm Beach, as on Mrs. Baldwin Browne . . . That with shorts, a big jewelled pin is so incongruous it piques your interest . . . And lastly, that both for men and women, the Brooks sweater—that thin knitted pull-on or cardigan of Shetland wool—is classically perfect, as is shown by Mrs. Browne and Mr. William Rhinelander Stewart



MR. MAURICE LEGENDRE AND MR. AND MRS. SIDNEY LEGENDRE



MADEMOISELLE CHANEL AND MONSIEUR LELONG



OFF JUAN-LES-PINS

Mr. Frank Gould and some friends, above, take a morning spin in his Chris-Craft runabout along the coast of the Mediterranean

Mr. and Mrs. J. Gordon Douglas, junior, and Mr. and Mrs. Howard G. Cushing, right, are in a Franklin sports phaeton at Palm Beach

Below, left to right, are Mr. Bertrand L. Taylor, junior, Mrs. Baldwin Browne, Mrs. Dodge Sloane, and Mr. William Rhinelander Stewart



AFTER TENNIS AT PALM BEACH

MARIAGE à la FRANÇAISE

By Lloyd Morris

THE little town in which I am living wanders along a hillside that drops down to the blue Mediterranean. A town of modest villas; an almost uniform simplicity conceals inequalities in the wealth and social position of their proprietors. My neighbour to the left is the local coiffeur. He is mayor of the town and a famous breeder of pigeons. My neighbour to the right possesses one of the oldest titles in France. He, too, raises pigeons; there is an amiable rivalry between him and our friend the mayor. Across the road are the gardens of a celebrated Parisian vedette who, clad in a smock and tattered farmer's hat, spends the morning pruning her roses. The French, perhaps because they are the most sophisticated of people, adapt themselves gracefully to the simple life.

Occasionally, some distraction interrupts the agreeable monotony of our existence. The other day, for example, we all gathered to celebrate the marriage of Madame de la Lisière's daughter to the son of Monsieur Duchemin. For some months, this marriage has provided the town with a topic of discussion. Not only because it allies the wealthy Duchemins with the aristocratic de la Lisières, but also because it has involved a conflict between tradition and experiment. The young people represent a generation that



FRENCH HUSBANDS ARE NOT READILY EXCHANGED



"DIEU MERCI, THE MARRIAGE IS CONCLUDED"

its elders, in France, consider incomprehensible. Like its American equivalent, this young generation is emancipated, impatient of restriction, intolerant of tradition. Its individualism is repugnant to the conservative French spirit. And it seems to its elders most subversive when it seeks to apply its radicalism to the problem of marriage. It is asking too much of tradition.

"Dieu merci, it is concluded!" the bride's uncle remarked to me after the ceremony. "Julie finally came to her senses. Consider, Monsieur, that she wanted to marry in the fashion of your compatriots and the English, for what you call 'love.' Love, indeed!" His expression mingled scorn with relief. Love, indeed! I understood what he meant. For, in France, matrimony is not, as with us, a private experiment in romance, irresponsibly undertaken and easily abandoned. It is a public obligation to the future, a project involving the welfare and destiny of generations yet unborn. The American marries as an individual; the Frenchman, as an ancestor. A wedding in America celebrates the fulfilment of romantic desire. A wedding in France consecrates the inauguration of a career.

The difference is profound and far-reaching. "Come live with me and be my love," sighs the English poet. The invitation identifies ecstasy with domestic routine—a vision of delight and dishpans. In our moral code, romantic passion becomes respectable by following the trail to the altar. The French poet conceives romantic passion in another guise: *Vénus tout entière à sa proie attachée*. Venus and her victim, and he is aware that the goddess isn't to be relied upon for domestic virtues. Ecstasy, the gift of Venus, is the fortunate issue of passion. But it is transient and unstable, and he is content that it shall remain mysterious. There-



A WEDDING PROVIDES THE TOWN WITH ENDLESS CONVERSATION

fore, he makes no attempt to establish it in a chair by the hearth. When a French poet invokes Venus, it is not to celebrate the joys of matrimony.

Is it surprising that the French consider our attitude to marriage deplorably cynical? The increasing "Americanization" of their national life causes them some dismay. But any indication that our attitude to marriage is finding favour with the younger generation stirs them to vigorous protest. "You marry for what you think is love," they remark. "But it is not love; it is desire, passion. In your country, a boy and girl are attracted to each other, want each other. And so they marry, to be happy. Later, quite naturally, they cease to want each other. And so they are divorced, to be happy. In one of your states, there occurs one divorce to every four marriages. Last year's husband is disposed of with last year's automobile, to be replaced by a new model with a new line. We find this extremely shocking. A home and family are serious enterprises in which society is a partner. For the welfare of the race, it is essential that their permanence be guaranteed. This is a moral obligation upon the wife and husband, far transcending their rights to individual happiness. Recognizing this, we consider your attitude frivolous and cynical."

It is natural to us to identify passion and love. It is natural to the French to distinguish one from the other. When passion falters, we assume that love has failed us. The ingenuousness of our disappointment is no more remarkable than the ease of our recovery and our optimistic willingness to repeat the experiment. The pursuit of happiness is not only a political principle with us—it is the biography of the American heart. Love, with us, is usually a condition, seldom an opportunity, and never a career. For

the French, passion is a condition, but love is always an opportunity and generally a career. It was ever so.

To marry is to found a home and a family. The French word for home possesses an emotional significance which, for Americans, the English word has lost. "Let's go home to the hotel," says the weary American tourist to her husband; home is the last place where she has parked her suitcase. But, to the Frenchwoman, home means the centre of family life, the field of her opportunity for creative effort. It is not, therefore, as with us, a place to be readily abandoned for reasons of personal dissatisfaction. If a catastrophe occurs that destroys the home, she may be entirely innocent of blame, but she is not free from responsibility. The home is a joint enterprise in which the liability is equally divided.

The contrast in definition is revealed by a striking difference between American and French fiction or drama. The American novel, like the American movie, usually closes with a young couple chastely entwined in a pre-nuptial kiss. Their vicissitudes are over, and they will be happy forever after. But the French know better. Their novels usually begin where ours end. The preliminaries to marriage are dramatically negligible; the vital issue lies in what the young people will make of their lives. The discovery that romantic passion diminishes in a state of matrimony is a disillusion for American women, however intelligent they may be. Even observation of their parents seldom teaches them more appropriate expectations. But Frenchwomen do not usually embark upon matrimony under the illusion that romantic passion is a hardy perennial. When it wanes, they hope that it will be succeeded by affection, comradeship, and mutual respect, by a serenity (Continued on page 92)

SPRING ACCESSORIES

Gloves

"TO fit like a glove" has changed its meaning. The struggle to push our fingers into short four-button gloves just our size is over. With one generous gesture, we pull on new wide gloves that are often an entire size larger than those we bought last year. With our new three-quarters length sleeves, we generally wear six- or eight-button suède or doeskin gloves, or—cheque-books permitting—, we buy beautiful hand-stitched pull-on gloves in ten- or twelve-button lengths.

Even with very long sleeves, we cling to long gloves—wrinkling them deeply over the cuffs. And, with very short sleeves, we wear them even longer—in sixteen-button length. For summer, the fabric glove that looks thick, yet soft and is stitched to match may become increasingly chic with our cotton and linen clothes.

Dark brown and black gloves will appear with beige, green, and grey and with prints with brown or black accents. Black gloves will be seen most often with black-and-white prints. Dark navy-blue gloves stitched in white are news. Dead-white gloves will be worn with any costume that has another touch of white. The chamois coloured glove is a possible dark horse upon the horizon, for a yellow wave is one of the spring predictions. Tones of pink, beige, off-white, and eggshell are as good as ever, but, this year, the dark accent or chalky-white note in gloves has a little the better of it. Evening gloves that are in off-shades of pink and beige and white, when they are worn without effort, are still smart, of course. The point is not to make a point of them.

Shoes

Here you have to begin eliminating a few of your oldest inhibitions. The perfectly plain shoe is no longer the only discreet and blue-blooded shoe. Two or even three leathers have a perfect right, this spring, to make a shoe—either a day or an evening one. These combinations may be merely small trimmings or important parts of the shoe, but, whichever they are, they must be handled with subtlety, restraint, and good taste.

Lizard, water-snake, calf, and patent leather are the chief leathers for day trimmings. The pump, without question, is the leading shoe, but the new pumps are cut higher than those of last

year. Oxfords, paradoxically, are cut lower. Many perforated pumps are to be seen, and, usually, they have covered heels, for leather heels are more and more confined to the realms of straight walking shoes. The predominant colours are black, navy-blue, brown, and ox-blood. There is now an ultra-chic feeling for contrast in day shoes—brown with navy-blue, dark brown with grey. The black-and-white semisports shoe will be seen occasionally in town with light prints.

Among the evening shoes, pumps and sandals outstep all others. For the shorter ankle-length evening dress, the T-strap slipper returns to fashion. Colour plays a part at the foot of the mode, as well as everywhere else. Many a pump is in two contrasting tones or of two contrasting fabrics. Buckles, too, show the influence of colour—for example, pink crystal-like stones are seen on a stitched gold kid slipper. This must not be taken to mean that evening shoes should always accent a note of colour. Far from it. There are no hard and fast rules to make in this respect, for each evening costume must be considered as a whole. Many times, it will be infinitely more amusing for your evening slippers to match, rather than to contrast with your evening gown—especially if you already have a spot of colour elsewhere.

Bags

For early spring, the smartest day bags are of leather. Generally, they are medium in size, although the slightly larger tailored bag is to be considered. Most of them are in black, brown, grey, green, or beige, but, occasionally, a bright green or red bag may be seen under a chic arm. When warm days arrive, a white bag with white hat and white gloves is going to be smart. Often, your white leather bag will be lined or trimmed in a dark colour, such as navy-blue.

Pin seal, calf, alligator, lizard, and washable suède are the most important bag leathers of the season. Navy-blue lizard is a good choice if you go in for navy-blue. That old faithful, the envelope bag, is as good as ever, although the bag with the framed top is gaining admirers. All bags must be simple. Let their chic depend on a smart shape and good leather. Softness is a great point. That stiff, cardboard-lined (Continued on page 90)



Evening Accessories . . . With White

Practically unbeatable suggestions for a white evening dress: a green crêpe bag with a prystal frame from Nat Lewis, and a sandal with a gold kid design and heel; Delman. A word of warning—don't overdo your spots of colour. If you are more susceptible to coral, consider this necklace, the strands of which you can loop the way you like; Lord and Taylor. Coral on the heel of this crêpe pump is a relief; Delman. The rhinestone barrette will be perfect in your curls; Bergdorf Goodman



. . . With Green

If your mind is set on a green gown, by all means aid and abet it with some of these accessories: a light-weight necklace by Vionnet of what looks like gold hair; Lord and Taylor; extremely long gloves in flesh-pink; Franklin Simon; a mosaic mirror bracelet in any width you like; Lord and Taylor; a bag of solid coloured beads; Bonwit Teller. Take your choice of the shoes: the sandal of pink crêpe and gold kid; I. Miller; or stitched gold kid pumps with pink buckles; Nancy Haggerty



Day Accessories

... With Grey

Heretofore, no one would have thought of putting grey and brown together. Now, with our new ideas of harmony and dissonance, we consider them perfect affinities. If you wear a grey suit this spring, and it's very likely you will, do think about these accessories: a waistcoat of jacquard shirting; Best; a calf bag with a metal clasp; Saks-Fifth Avenue; eight-button doeskin gloves; silvered metal jewellery; Altman; calf pumps; Slater; and this rough linen bag; from Bergdorf Goodman



... With Navy-blue

Navy-blue—a colour at the very head of the class this spring—invites white or yellow or a touch of red in accessories. Any of these would be perfect: the silk crêpe scarf; from Mrs. Franklin; the calf bag with prystal bar and red initials; Nat Lewis; chalky white beads in five strands that you can't better for a necklace and bracelet; Best; kid pumps with dead-white piping; Delman; Mirande's blouse with full sleeves; from Lord and Taylor; and yellow chamois gloves; from Mark Cross



...With Beige

Beige is back—much to every one's consolation. With it, brown or black or coral or rust colour is the newest colour for accessories. The leather bag with brown shell fastening is from Nat Lewis. The gloves with black stitching are amusing; Mark Cross. The low-cut leather Oxford, from I. Miller, and the high-cut pump, from Nancy Haggerty, are chic paradoxes. Real coral seven-strand necklace and clip, Saks-Fifth Avenue. Re-boux's turban and scarf of light-weight wool; Mrs. Franklin, Inc.



...With Green

To bring out the best in a green costume, you can't go wrong if you try brown or black—though brown has a little the better of it. Perforated calf pump with a new shaped heel; Slater. Alligator bag for a green street outfit; Franklin Simon. Black calf bag with tortoise-shell clasp; Franklin Simon. A new pump with a tongue and grosgrain bow; Slater. Brown eight-button gloves to give a dark accent; Saks-Fifth Avenue. Eyelet embroidered blouse of écre batiste; from Saks-Fifth Avenue



BEST • JAY-THORPE • VIONNET—HERMAN PATRICK TAPPÉ • PECK AND PECK

• Somewhere, somehow, green should be in your wardrobe this spring. You won't regret it. A marvellous example is this mohair suit with a checked blouse (extreme left); Best
 • A million rumours are making the rounds about the chic of checks. You may take our word for it, they are excellent. The wool coat, second from left, uses them—in silk—as a scarf and as a lining for the coat; from Jay-Thorp

• Blue promises to colour the spring landscape. It's smartest in a blue-and-white combination—such as Vionnet's white jacket and navy-and-white crêpe de Chine dress; Herman Patrick Tappé
 • The lady at the extreme right is banking heavily on checks. Her entire dress is of brown-and-white shepherd check woolen. The bracelet-length sleeves are new, and the white waffle piqué trimming is a crisp, clear note; Peck and Peck



SAKS-FIFTH AVENUE • FRANKLIN SIMON • SAKS-FIFTH AVENUE

- Everywhere, in and out of town, blue-and-white checks are the rage. Here, they are on a woollen suit, with the new bracelet-length sleeves and a white piqué blouse; Saks-Fifth Avenue
- Checks again. An entire blouse of them—with the wool crêpe suit shown in the centre above; Franklin Simon
- Any coat can get along without fur if it has as good a cape collar as this herring-bone tweed one; from Saks-Fifth Avenue

Greens Anywhere

Checks Somewhere

Blue-and-White Everywhere



ROSE DESCAT—BONWIT TELLER • ROSE DESCAT—BONWIT TELLER • MARIA GUY—HERMAN PATRICK TAPPÉ

Over the right eye—but way off the forehead on the left side—is a good line for a hat to take. Rose Descat's "188" is really a little cap of soft, heavy antelope with a separate scalloped brim tied on. The brim, low on one side, turns to run lengthwise, standing up as smartly as a cock's comb; Bonwit Teller

One of the most sophisticated of all the new colour combinations is emerald-green, bottle-green, and peacock-blue. With just the right costume, it's enormously chic. Rose Descat has used it in "234," her turban cap of georgette crêpe. She twists the two-colour band and ties it in back; Bonwit Teller

Here is the equestrienne type of hat again, more charming than ever—and it's charmed several different generations already! This time, Maria Guy has used straw ribbon and trimmed it with suède-surfaced satin Alaska. The designer calls this model "Amazone"; from Herman Patrick Tappé



AGNÈS—BEST • AGNÈS—BEST

Straws have to be incredibly pliable now—they must twist and roll and drape like fabric. In “Un Beau Voyage,” Agnès rolls milan into a lovely oval frame for the face and accents it with kingfisher feathers placed flat against the brim in front. The colour contrast is another point not to be missed; from Best

Lots of new straws are appearing, like the rough, tough, crackly version of paillason that Agnès uses for “Ramage.” The blue strands are shiny, the grey-greenish ones dull, and the straw is treated just like fabric, turned back and draped ingeniously. You wear it high on the forehead, of course; from Best

New Head-Lines on

Colour Contrast



BONWIT TELLER • SAKS-FIFTH AVENUE

All the World Is Putting on Bright Coloured Jackets



A FUR JACKET FOR ALL YEAR ROUND—C. C. SHAYNE

JACKETS

Three of These New Necessities

- Perfectly good for January or July—white ermine with a discreet, but delightful flare at the waist-line, made like a man's dinner-coat with tailored revers and ties of ermine; here (left) is a perfect example of these new fur wraps to be worn the whole year round. If you want this particular one, it's at C. C. Shayne and Company
- About the brightest thing you can do these nights is get into a tiny jacket that's a burst of colour. The biggest successes are ridiculously brief—stopping dead at the waist-line usually—like the green crêpe de Chine one that accompanies the yellow lace dress worn by the lady across the page. You could ring many colour changes with it, too—wear it with white, pale rose, beige, black, or a watery print; Bonwit Teller
- The lady silhouetted against the screen also weakened for one of these strong-coloured jackets. They are gems of versatility. Besides the two-colour print with which it is worn here, this model would be chic with black, white, a certain shade of blue, or other two- or three-coloured prints. You will see it at Saks-Fifth Avenue

More of Molyneux's lovely flowers. Here, he has made them out of the stiffened materials of this dress, "26," and placed them at the centre of the scarf, so that they are brought close to the throat. The dress is of pale green lace and chiffon, almost imperceptibly blended; from Milgrim. The jewels are from Ostertag, slippers from Hellstern

A new idea of Mainbocher's—the necklace drapery. His black crêpe marocain dress, "46," on the opposite page, falls in straight, nun-like lines. But with the slightest movement, the skirt swirls and spreads out so you can see the back décolletage is deep—though partly covered by the ends of the drapery in back. Hattie Carnegie has it



MOLYNEUX—MILGRIM



HOYNINGER-HUENÉ, PARIS

MAINBOCHER—HATTIE CARNEGIE

Two dramatic treatments of the neck-line

A PATOU DRESS

in the manner of—



PATOU'S WHITE CHIFFON AND MINK GOWN

HOYNINGER-HUENÉ, PARIS



IN MODIGLIANI'S STYLE

NO two conductors interpret the same symphony with the same feeling and understanding; from no two mirrors can you count on receiving the same reflection of yourself; much less are there any two painters who see their subject in the same way. Every delicate sensibility has its own reaction; and herein lies the mystery of intangible things. Each talent selects and emphasizes, quite naturally, whatever it finds most striking, most attractive in an object.

To illustrate our thesis, we had thought of asking such painters as Picasso, Foujita, Marie Laurencin, Van Dongen, and Matisse to clothe one of their favourite models in a dress that we had chosen from Jean Patou—of white chiffon, trimmed with narrow bands of mink, "Que sais-je?" by name. But this would have been to call upon extraordinary talents, and that for a mere whim. However, thanks to the sensitive ability of Loris Riccio, we have been able to carry out our idea and to realize how each of these great artists would have interpreted this dress, each in his own way. Miss Tanja Ramm posed for the photograph of this dress, which is worn with jewels from Van Cleef and Arpels.

In the manner of Modigliani, we would have had nonchalant grace. Harmony of proportions and a powerful equilibrium convey Picasso's style. The delicate and subtle technique of Foujita presents a vaporous tunic. The same dress clothes, with as much elegance, an ethereal, rather disturbing young woman conceived in the manner of Marie Laurencin, a Van Dongen model adorned with gorgeous jewels, or the rounded form of a Matisse created against the background of iridescent colour he loves.



AFTER MARIE LAURENCIN

In these six sketches by Loris Riccio, we see how differently six distinguished artists might have reproduced one evening gown by Jean Patou



AS PICASSO WOULD SEE IT



IN FOUJITA'S MANNER



IF VAN DONGEN HAD PAINTED IT



IN THE STYLE OF MATISSE



HOYNINGEN-HUENÉ, PARIS

JEAN PATOU

Mrs. André Lord

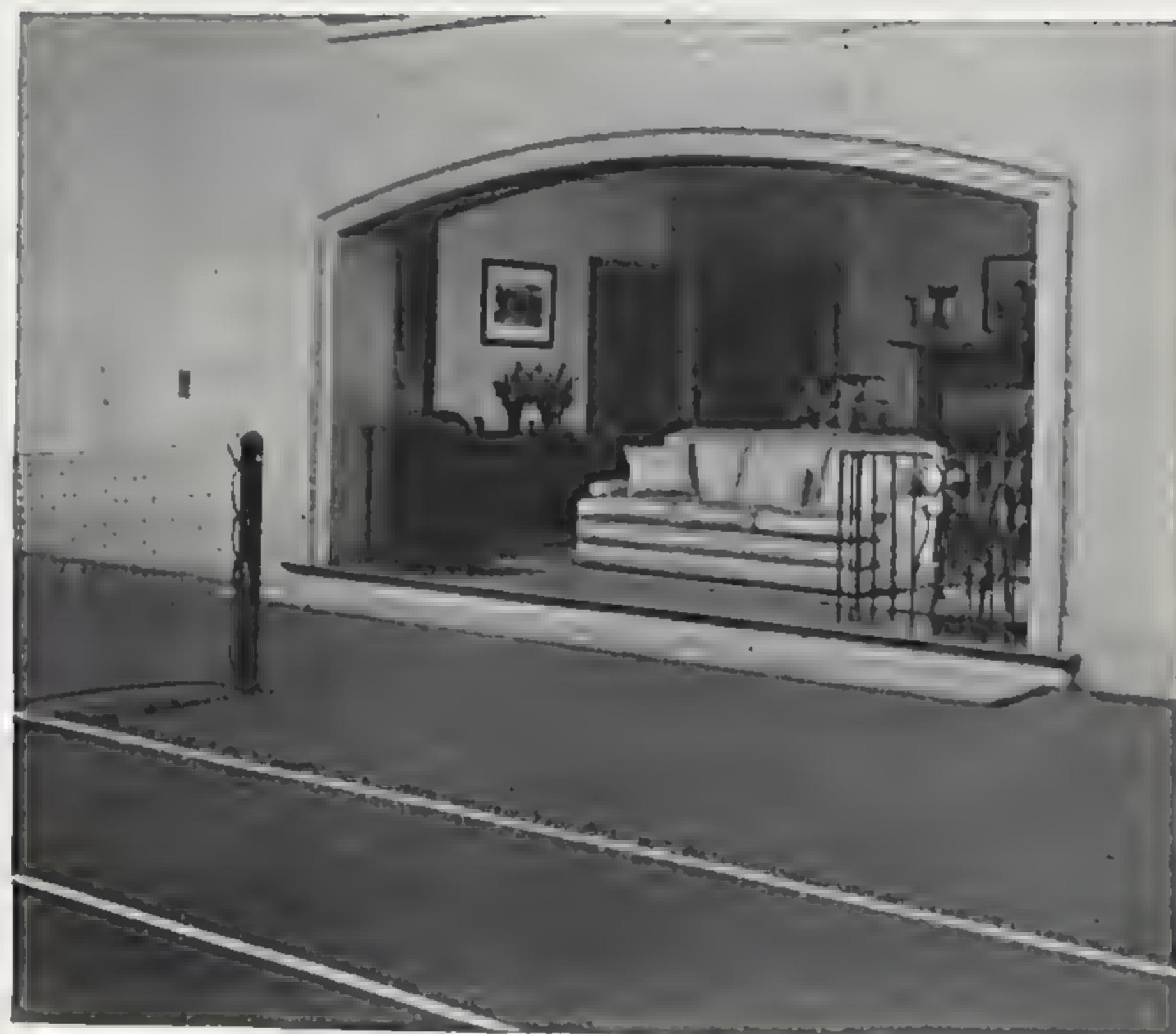
The striking beauty of Mrs. André Lord, who is well known in New York and Paris, is perfectly framed by Jean Patou's tricorne, "Cocktail Party," with its extremely new over-the-right-eye, behind-the-left-ear movement. Black Panama papier is the straw, and the camellias are of pink organdie. The Patou blouse is of pink satin

THE COURT-HOUSE

RIGHT in the heart of Manhattan, over towards the river, beneath the combined roars of the two fashionable *L's*—there stands a white stucco garage. You ring at a little black door that is opened, to the surprise of passers-by, by a smart footman in bottle-green livery. It admits you, to your own astonishment, via a curling stairway, into a tremendous living-room two storeys high, panelled in dark wood, with a big fire blazing on the hearth. Your astonishment increases as you proceed and find room succeeding room and swimming pool following tennis-court through the length of the city block.

One day, a year or so ago, seven men conceived the idea that it would be pleasant to have a place where they and their families and friends could go, get exercise, play backgammon and bridge, and give parties. The property was bought, Mr. James W. O'Connor chosen as the architect, and Mrs. Cheever Cowdin was put in charge of decorations, which she executed through her Madison Avenue shop, Miss Shotter, Inc.

Off the big living-room is a little game-room set out with bridge and backgammon tables—a quiet place where players who really want to play can take tricks and make points undisturbed by the chatter of other guests. Overhanging on the upper balcony is another sitting-room with magnificent old Chippendale wall-paper on the walls. Then you come into a dining-room that has the most entertaining wall decorations imaginable, fifty-two cocks painted in greys and silvers and gold-leaf picked out with flashes of bright red. They were painted on pale grey oilcloth by Cacan, whose work is reminiscent of Sert, brought to this country from Paris, and applied very cleverly to the walls. Down a short hall, you come on a room that is an exact duplicate of a little English tavern room—with overhanging beams and a big fireplace with the fire purring cosily. Then on into another delightful sitting-room with one wall cut away so that you look right out onto a tremendous indoor tennis-court, sixty by one hundred and twenty-three feet, a veritable armoury flooded with daylight from the skylights in the roof, and painted white and horizon-blue. At night, it is as bright as midday from concealed electric lights, so that one can play at practically any hour. Curiously enough, the tennis-court is not on the ground floor, and it was found after building it that *en tout cas* and dirt were too heavy for the girders to support. The whole project almost went up in air until a new, strange composition was discovered by Mr. O'Connor in France and shipped over in sacks for the new court. This remarkable composition, Bursco, is kept damp by an application of calcium chloride—a good ground for the game and an excellent idea for all indoor tennis-courts.

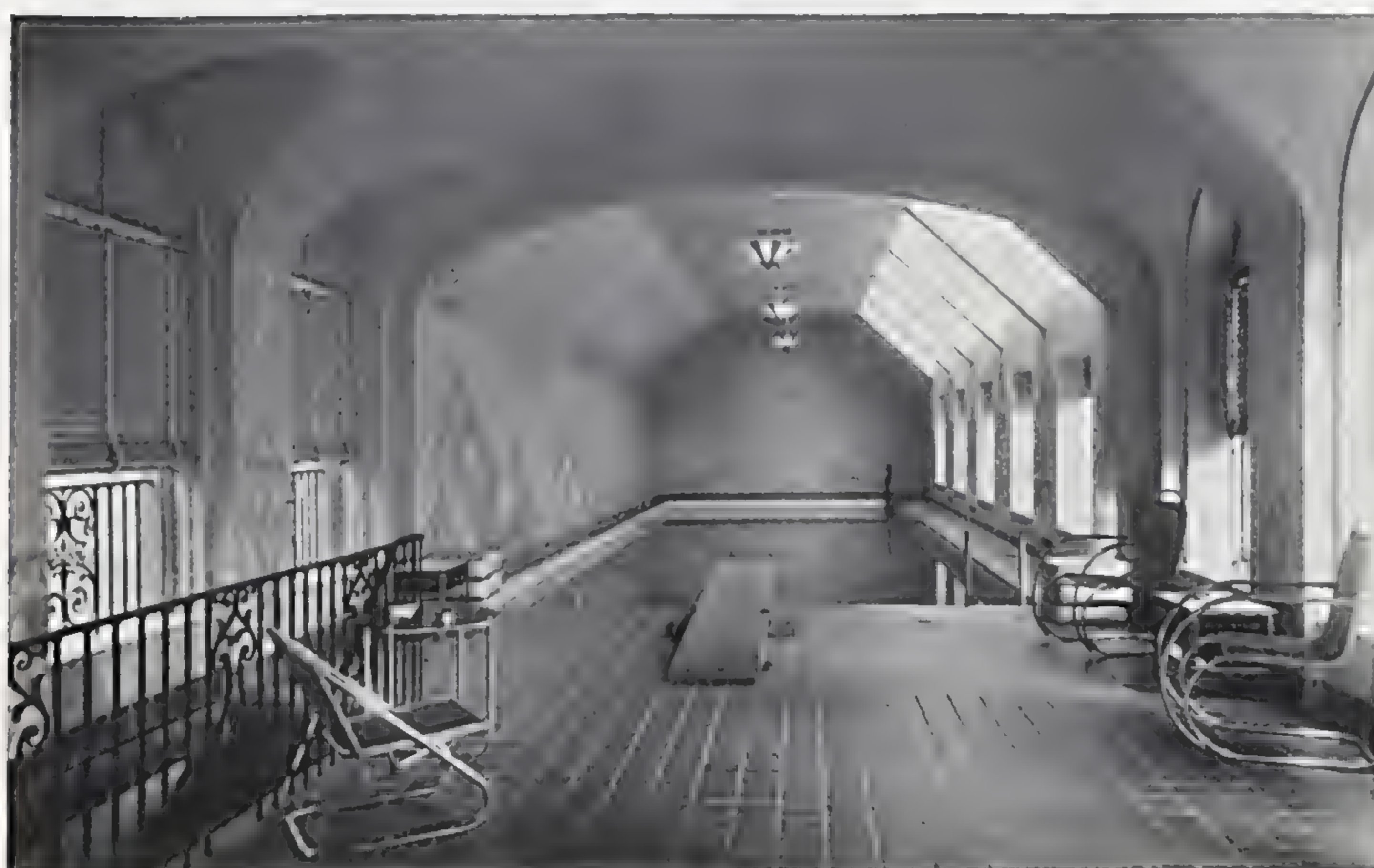


MATTIE EDWARDS HEWITT

Seven men build a playhouse in the heart of New York City

On the second level, also looking down on the court, is a cosy little sitting-room furnished with French provincial furniture and enchanting Swiss scenes on the walls. Behind it, to retrace your steps, there are two magnificent dressing-rooms, fitted with electric cabinets and all sorts of machine-age wonders, and two other smaller sitting-rooms. On the far side of the tennis-court is the swimming pool, decorated by the Russian artist, Tiranoff, in peaceful watery colours and exotic forms to look like *Twenty Thousand Leagues under the Sea*.

The Court-House is perfect for entertaining. At the first ball given there this winter, it looked exactly like a country house on Long Island. In the big Georgian room, the Meadow Brook boys were crooning to the new arrivals. An open fire was blazing at one end of the room, and, from the balcony overlooking this room, you could hear the click of the backgammon chips being pushed to and fro by invisible guests. The tennis-court was transformed into the ballroom or, rather, into an evergreen garden as beautiful and realistic as any that could be found on Long Island. The indirect lighting shed a soft glow on the tall green shrubs growing all around the room and reaching almost to the star-sprinkled blue sky. In front of the trees, the florist had planted a border of garden flowers in a profusion of spring colours, and garden chairs were set about the path, so that you could sit for a bit while the dance whirled by and try to realize that you were really at a ball in the very heart of New York.



MATTIE EDWARDS HEWITT

The tennis-court of the Court-House is gigantic—sixty by one hundred and twenty-three feet, painted white and horizon-blue. By day, it is sunlit by skylights; at night, indirect lighting makes it as light as midday. Mr. James W. O'Connor was the architect

The swimming pool, shown left, of this magnificent playhouse was decorated by the Russian artist, Tiranoff, with paintings of curious creatures and plants in watery shades of green, blue, and mauve—nicely reminiscent of "Twenty Thousand Leagues under the Sea"

Immensely amusing wall decorations brighten the dining-room. Fifty-two cocks painted in silver with bright scarlet combs appear on a background of greys and gold-leaf. They were done by Cacan, of Paris, brought to this country, and applied to the walls

On the opposite page is a view of the great Georgian living-room, panelled in dark pine, furnished with beautiful old English furniture. Mrs. Cheever Cowdin was in charge of the decorations, which she executed through her Madison Avenue shop, Miss Shotter, Inc.



MATTIE EDWARDS HEWITT

The tremendous Georgian living-room in the Court-House



STEICHEN

AGNÈS—YVONNE GANNE

A halo round her head

It makes you look something like a saint—and something like a sailor—this halo hat of Agnès's. You wear it squarely on the head, the white crocheted bandeau pushed off your brow. The double halo brim is of straw braid—navy-blue flecked in white. Absolutely right with it is the navy wool coat with revers of white piqué. The hat is from Yvonne Ganne, the coat from Bergdorf Goodman, the jewels from Mauboussin, and Jule André posed

SEEN ON THE STAGE

By David Carb

THE four plays that feature this fortnight fall naturally into pairs. The first pair because of the authors; the second because both of the dramas when reduced to essentials have the same subject, treat it in absolutely different ways, and so achieve entirely different results.

For several years, Philip Barry and George Kelly have stood in or slightly behind the front rank of our practising playwrights. In spite of that position, of "Hotel Universe," which groped towards something worthy, and of "Paris Bound," which seemed to be striving to attain the arrangement, the proportion, and the cumulativeness we call technique, Barry could scarcely be called more than a patter playwright. His comedies depended primarily on dialogue of the columnist or wise-cracking brand. Many of us thought that he did not know his *métier*, was not learning it, and that when the fashion for mere phrase-smartness passed, he would pass with it. We must now reverse that opinion.

"TOMORROW AND TOMORROW": For in "Tomorrow and Tomorrow"—his latest work—he proves that he has learned his trade. It is structurally sound, the characters are convincingly outlined, while his dialogue, though much less flippant, remains as facile, as pointed, and as expressive as ever and has depth, feeling, and beauty besides. The play possesses that flavour that comes from a combination of Continental reticence (explication by implication or understatement, what is left unsaid actually explaining), appreciation of emotional subtleties, and the power to transmit those subtleties. He simply suggests, trusting the patrons to fill in the spaces—the etching method employed so beautifully by the best pre-War Viennese and Russian dramatists. His achievement equals theirs.

The story of "Tomorrow and Tomorrow" is slight and neither unfamiliar nor important. Yet, the interest never flags. It centres on the characters, their reactions to one another, and what lies between them. And Barry, realizing that, concentrates on those things also—with remarkable success. Although there is a total avoidance of theatricality, one is constantly stirred by the unrelenting, throbbing drama beneath the gentle, velvety surface.

The players and Gilbert Miller's direction interpret exactly the dramatist's design and mood. Zita Johann gives to the rôle of Eve Redman the grace, the tender longing, the courage, and the reticence of Barry's conception. Her supple, musical voice and her almost Oriental pantomimic gift, together with other fine qualities, presage a brilliant histrionic future. Herbert Marshall's voice, also, his pleasing presence, and unusual polish place him in the fore-



KATHARINE CORNELL IN "THE BARRETT'S OF WIMPOLE STREET"

front of leading men. Osgood Perkins again justifies the praise that has been showered upon him every time he has essayed a new rôle since his appearance in "Beggar on Horseback" many years ago. And John Doyle's and Harvey Stephens's humorous forthrightness provide excellent contrasts.

"Tomorrow and Tomorrow" removes Philip Barry from the group of flippant playwrights that is content to give Broadway what it thinks Broadway wants, lifts him to the plane habited by sensitive, proficient, creative artists.

"PHILIP GOES FORTH": If, on the other hand, "Philip Goes Forth" be a criterion and not just an "off play," George Kelly has been much overrated. His newest work relies heavily on the photographic or realistic method that has had its day. It makes no attempt to be fair. The son of a prosperous business man finishes college—determined to write plays. He comes to New York and, after considerable travail, abandons his artistic aspirations and goes home to take his place in the paternal business. Kelly shows no one with a genuine flair for play writing. Nor for any of the other arts. Rooming at Mrs. Ferris's house are a musician whose compositions never go beyond himself, a half-mad poetess, a friend of Philip's, who, like him, is pursuing the wrong course. Mrs. Ferris herself, once a prominent actress, has become a landlady in a side street. She serves as the author's spokeswoman, sums up, even preaches for him.

The drama flutters uncertainly between seriousness and satire. And the acting and Kelly's own direction flutter uncertainly with it.

Of the second pair of plays the fortnight brought forth, there is the same story to tell: one does what it tries to do, the other falls short of its mark.

Both the Theatre Guild, considered by many the group that leads in the production of "elevated" drama, and A. H. Woods, who specialized (Continued on page 83)

RUSSIAN COURT RECIPES

For the Hostess

By the Princess Troubetzkoy



EARLY in the spring of 1896, Moscow was witnessing the most elaborate and solemn festivities that the old capital of Russia ever saw. The young Tzar, Nicholas II., who ascended the throne of his ancestors in October, 1894, was crowned as the Tzar of all the Russias in the old Uspenskiy Cathedral, where the rulers of his dynasty were anointed for almost three centuries. For several days, the life in the capital was a long succession of feasts, dinners, balls, luncheons, suppers, and receptions.

In the old Kremlin Palace amid the glittering splendour, the almost mediaeval magnificence of the old Russian court, hundreds of distinguished guests gathered from all corners of the world and sat down day after day to sumptuous and stately dinners. A few months ago, rum-maging among old books, I discovered some of the coronation dinner menus, which I had seen and admired among my mother's things in my childhood. They were hand-painted by the best Russian artists of that time, and each in itself represents a small masterpiece. One of them is illustrated above.

Some of the Russian dishes mentioned on these menus are so different from dishes served in America that I thought it would be interesting to give an exact

translation of them, as well as some recipes. Three of them are given on this page, and a number of recipes follow.

Razsolnik: To make this soup, three pounds of soup meat are placed in five quarts of water and to it are added three onions, two or three stalks of diced celery, three carrots, and one-fourth pound of mushrooms. This is boiled for two hours and then strained. Three pickled cucumbers are peeled and sliced and added to the soup, together with four chicken kidneys, sliced, one pound of peeled and diced potatoes, one-half pound of spinach, five tablespoonfuls of barley, and one-half pint of sour cream. The soup should then be boiled for thirty or forty minutes.

Borstch: This favourite Russian soup is made in the following manner. Three pounds of pork are placed in five quarts of water, and to this are added one-fourth pound of bacon, two laurel leaves, and pepper. This is boiled for from one and one-half to two hours and then strained. Five large diced beets, two tablespoonfuls of vinegar, salt, three tablespoonfuls of flour stirred in a cup of slightly warmed soup, and six sausages sliced in pieces one-fourth of an inch thick are added, and the soup is left to boil for about an hour. It is served with a dash of sour cream on top.

RAZSOLNIK	BORSTCH
BUCKWHEAT PIES	
STEAMED STERLET (RUSSIAN STURGEON)	
ROASTED LAMB	
ROASTED CAPON	SALAD ROMAINE
ASPARAGUS	SAUCE MOUSSELINE
PHEASANTS IN JELLY	
FRESH FRUIT STEWED IN WINE	
GLACÉS	

Buckwheat Pies: These are made from one pound of buckwheat, boiled in slightly salted water into a very thick porridge. It is spread out on a plate and left to stand in a cold place for thirty minutes. This is cut into two-inch squares, and they are fried in butter.

Sterlet (Russian Sturgeon): The fish is thoroughly cleaned and washed in cold water. Then, it is placed in a casserole

with salted water, and a stalk of celery, three onions, a laurel leaf, some parsley, and three pickled cucumbers, all peeled and diced, are added. The fish is boiled until soft and then served on a plate with the same vegetables and horseradish sauce to which one cupful of sour cream should be added.

CRAWFISH SOUP	PIES
FINLAND TROUT NATUREL	
ROAST OF VEAL	
PARTRIDGES IN JELLY	
ROASTED SPRING CHICKEN SALAD	
FOND D'ARTICHAUTS AND GREEN PEASE	
SWEETS	GLACÉS DESSERT

BORSTCH POLTAVA	
KOULIEBIAKA	
GWYNIAD IN JELLY	
MILK-FED VEAL	
CHICKEN AND GAME	
PICKLED CUCUMBERS	
RASPBERRY PARFAIT	DESSERT

Pirogki (Small pies to serve with soup): To make the pastry, a mixing bowl is used. One ounce of yeast is dissolved in one-half cupful of slightly warmed milk, and one cupful of flour is stirred in thoroughly, until a thick paste is obtained. This is left to rise. Salt is stirred into the mixture, and three-fourths cupful of boiling milk, one-fourth cupful of melted butter, two eggs, four extra yolks of eggs, and one and one-half pound of flour are added. The mixture is beaten for about twenty minutes and again left to rise. The basis of the filling is one small white cabbage cut very fine and salted. One diced onion, which has been fried in butter, is added, with one tablespoonful of fresh butter. The cabbage is then fried until soft, and three diced hard-boiled eggs are added. Pies are shaped and stuffed and baked in the oven. They are left in the oven until ready to serve.

Kouliebiaka (Mushroom Pie): The pastry is made by mixing one-half pound of butter, one egg, two yolks of egg, one pound of flour, and one-fourth of a glass of cooking rum. (Continued on page 80)



PREMET—MARIA GUY

HOYNINGEN-HUENÉ, PARIS

Stripes—brown and beige ones—used crosswise and lengthwise in a clever composition—this is Premet's striking run-about suit, "Très Sport." Fantasy jersey is the material, with a very interesting weave. Notice that the jacket sleeves stop just below the elbow. Almost the colour of taffy is Maria Guy's straw-and-fabric cap. Madame Simone Demaria posed

Cross Currents of Stripes



MODELS ON THIS PAGE FROM FRANKLIN SIMON

Morning

Here is a ruse practised by all those who are clever with clothes. It's the trick of dressing down and dressing up a costume, the trick of making two outfits exist where one existed before

You start, for instance, with this green, black, and white print dress. In the morning, you put over it the black wool crêpe coat shown above. If the coat has three-quarters length sleeves—all the better, for the pleated printed cuffs of the dress are good showing below

Agnès's black felt cap has an amusing halo of black and green grosgrain ribbon twisted together. Absolutely plain black kid Oxfords, a black calf bag with initials of gold or silver metal, and Kislav gloves of beige doeskin—and you have a perfect costume for March morning. All from Franklin Simon

Afternoon

With a little juggling, the same dress can go to tea and look as festive as you like. It's all a matter of accessories. You dress up the costume, as shown below

You leave off the coat, first of all. And you put on this black straw hat with an off-the-face line and a velvet bow that will give them something to remember you by. Instead of the black leather bag you wore in the morning, you carry a more flippant affair of black pleated crêpe, which has a bright green clasp that points out the green in the dress

It goes without saying that you wear high-heeled pumps of black patent leather. A two-strand necklace of dead-white coral and white gloves in eight-button length—not shown here—echo the white note in the print. You will see these things at Franklin Simon



Change your accessories to create a new costume

Informal

When you want to subdue the dress at the right so that it won't be too formal at any little dinner—you add the jacket, below, with its new and smart three-quarters length fur-edged sleeves.

You tone down the effect further by wearing dark accessories of a semi-formal character. Either black or brown would be extremely good—according to the colour of the fur on your sleeves.

The pumps shown here are of black or brown crêpe with a modern clip of square-cut simulated crystal, and the bag of crêpe with its side pleating may be bought in black or brown. A black, brown, or beige handkerchief with bright initials would be a nice accessory, and, if you wear them, beige pull-on gloves in twelve-button length. These component parts are from Best



Formal

A practically perfect plan of achieving two evening costumes—given one dress and two sets of accessories. The dress upon which this scheme depends is of pale blue chiffon—with a jacket to match. You leave the jacket at home when the party is a white-tie affair.

And you wear the accessories suggested above: sparkling crystal jewellery that includes a three-strand necklace with inserts of rhinestones and a bracelet to match, with a rhinestone clasp; evening sandals that may be dyed to match the colour of your evening dress.

Not to overdo the colour, carry a bag of white beads, and pull-on—if you enjoy wearing them—long white suède gloves. All in all, this evening outfit—in spite of its moderate cost—is very chic. The dress and all accessories are at Best's.



MODELS ON THIS PAGE FROM BEST

TOWN CLOTHES

with sympathetic neck-lines



You wouldn't frame your newest and most recherché Derain in a German rococo frame. Just so, your modern face must be framed this spring in tempo. The rolling collar on the black coat at the left, "Vertige," was designed by Redfern to be just such a frame. It has unusual patchwork of astrakhan, alternating with the wool of the coat. Patou's black straw and leather hat completes the frame

Its name is "Amour." Its special charm is enormous. It is a jacket and dress combination of black marocain contrived by Redfern, and it has all the newest notes of the mode. The black is emphasized by rose colour at the neck; from Altman. Louise Bourbon's one-sided black straw, with a chou of pink and black velvet, "Cœur de Paris," is a barometer of what's going on in hats



YVONNE CARETTE—ALTMAN • CALLOT SŒURS—SAKS-FIFTH AVENUE • LENIEF

If you're mad about grey—if the angular, up-and-down lines of a coat-dress put you at your best—if a scarf around your neck is one of your weaknesses—this Yvonne Carette dress is the dress for you. Very nice masculine grey cheviot; coat-dress from Altman. Camille Roger's hat, "Cri-Cri," with a brim of braided picot and a crown of plain picot, has two grey balls on it

Inspired by the brown tweed jackets and grey flannel trousers of young men of Oxford and Harvard—along comes a feminine jacket of reddish brown flannel with a skirt of mannish grey woollen. Callot Sœurs then add a third colour—a yellow crêpe blouse; suit from Saks-Fifth Avenue. Rose Valois's draped beret combines grey and red-brown jersey straw in a very nice way

Considerably more formal is this Lenief afternoon suit—a chic green voile de laine. Here is another instance of the kindly neckline drapery that makes these new spring clothes so becoming. Sections of the jacket at the sides extend into a scarf. Mado made the little, close hat of dark green grosgrain ribbon that is draped forward in a wing-like effect in front and softly tied in back

A new combination of colour to revive the morale—a gorgeous sapphire-blue coat and corn-yellow dress (below, left)—both of flat crêpe. Chéruit made them. The dress gives a lovely slim line

Furless and faultless—Jean Patou's navy-blue wool coat, "70," (below, right). A plaid collar, lining, and dress will satisfy a lurking passion for the popular plaid; ensemble from Franklin Simon



Deep violet-blue—a ravishing shade with practically every complexion—is an evening colour decidedly on the up and up. Here (above, left), J. Suzanne Talbot offers "219" in crêpe romain

Shades of the Hawaiian lei—a flower-like ruche outlining the oval back décolletage—on a dress of printed chiffon with white flowers on an orange ground. It's by Maggy Rouff and called "Capucine"

The remains of a midwinter sunburn and a new pale blue dress make a hard-to-beat combination on spring nights. A very nice one is Lucile Paray's "Pour Vous" (above, right), made of heavy satin



The kind of a dress you can tear around town in—without a coat or fur—given a lamb-like March. It's Bruyère's "India," of bright green voile de laine, with a red-and-green plaid surah collar

Spirits for the wilting wardrobe

TIPS ON THE SHOP MARKET

by Shop-Hound

Vogue's Shop-Hound practically spends her life snooping about the shops. If you need advice, address Vogue's Shop-Hound, 420 Lexington Avenue, New York (please enclose a stamp)

THE new straw hats are going to do wonders at making you look a whole lot better than you really do. There is a good deal of one-sidedness about them, and they're still way off the face, showing the hair—long may it wave. Two of them, designed by Reboux, are shown on this page—both of soft, rough straw, one in light blue (sketched at the left) and one in tobacco-brown and shell-pink.

- Words can not express my admiration for Bonwit Teller's corset department, which, of course, is famous for its perfect fitting. I was shown some corsets there that were a revelation to me of intricate cut designed to make your figure over into exactly what it should be. These corsets are really works of art, made of excellent materials and with fine workmanship. One must call the designer a sculptress, so truly does she know how to mould the figure. There are so many tricks of cut, of support, of hidden reinforcement in these models that it is almost bewildering. I particularly liked one made entirely of elastic, soft and supple as crêpe, and another very simple little all-in-one corset for a young girl, made of crêpe with sides of sheer elastic and an uplift top. Bonwit Teller can make a bad figure good and a good figure perfect through the magic of its corset fitting.

- About the time you are reading these well-chosen words, there will be in existence at the Grand Central Palace the Third International Antiques Exposition, an outfit that really merits the worn-out word "outstanding." At this important show will be old pieces that usually you couldn't get a look at, valuable and beautiful things ranging from andirons to the jewels of an Emperor. The rooms

will be decorated so perfectly that it will seem to you, a visitor, a minor tragedy that they will have to be dismantled on March seventh. For the sake of your education, your aesthetic sensibilities, and your reputation for getting around, you should see this all-important exhibition.

- Rainy-Day Department. Found: A rain-coat at Abercrombie and Fitch, called the Verilite, which is made in all colours, of the thinnest rubberized silk you ever saw. It is a very smart coat and enough to cheer anybody up when it's raining, which it does in April, you know.

- In the not-too-depressingly far-off days when I was a child, one still saw those iron hitching-posts here and there, unconscious and unsuspecting that, in the year 1931, they would be in great and hard-to-get demand by country house owners. I have unearthed two at the Fifty-Seventh Street antique shop of Charles Reed. These are the variety with horses'

heads at the top, of black iron. They are terribly hard to find, nowadays, but I will try to sniff out some more for next time. The kind that are little nigger boys are the hardest of all to lay hands on. One gentleman prominent in sporting circles who wanted one of these for his hunting-box in Virginia couldn't find one for love nor money. Finally, he saw one in the movie, "The Birth of a Nation." So he wrote to the movie company and bought it from them. I've had almost that much difficulty in finding one to write about in these pages. But at the last minute, Mr. Amster, the antique connoisseur, called me and told me he had found one. This can be viewed at Bergdorf Goodman's.

- Dress materials, this year, are a menace to the bank-account. They are snares, though not at all delusions. Never have fabrics been so utterly appetizing since the first fig-leaf was tailored to fit. At McCutcheon's, I saw an assortment alluring enough to make (Continued on page 82)



REBOUX—JAY-THORPE • REBOUX—KNOX

Every one is wearing a two-piece outfit



5570—5571

5579—5573

5587

• **BLOUSE No. 5570 JACKET No. 5567 SKIRT No. 5571**—Mallinson's flat crêpe is used for this ensemble (left in group). The blouse has a faggoted collar; the skirt has box pleats. The jacket is collarless. Designed for sizes 14 to 40; skirt, 26 to 36

• **JACKET No. 5579 FROCK No. 5573**—The vogue of the separate jacket is seen in the combination of a one-piece sleeveless frock of flat crêpe from Stehli and a collarless velveteen jacket with set-in sleeves. Jacket designed for sizes 14 to 40; frock, 14 to 20

• **FROCK No. 5587**—Nothing could be better for spring days in town than this two-piece frock of striped silk from Roessel, with a sectional overblouse and a four-gored skirt. Designed for sizes 32 to 40. (Back views of these models are shown on opposite page)



5575

5579—5581

5574

5568

Designs for Practical Dressmaking

• **FROCK No. 5575**—Ribbed woollen from Walther is used for the between-the-seasons frock at the left. It has a vestee buttoning over the wide lapel and a sectional skirt pleated at the side fronts and back. Set-in sleeves. Designed for sizes 32 to 42

• **JACKET No. 5579 SKIRT No. 5581**—Very chic is the jacket-and-skirt combination. Here, the collarless jacket is of Botany flannel, the flannel skirt has front and back inserts, and the blouse is No. 5580. Designed for sizes 14 to 40; skirt, 26 to 36

• **FROCK No. 5574**—Shaped shoulder yokes of plain silk crêpe are featured on this frock of Paisley flat crêpe from Cheney, which may be sleeveless or have short set-in sleeves. The skirt is simply made with four gores. Designed for sizes 32 to 42

• **FROCK No. 5568**—The shaped bolero section of the one-piece frock at the right, above, is of silk crêpe, the rest of the frock of crêpey woollen from Botany. The circular skirt joins the upper part of the frock in a shaped line. Designed for sizes 14 to 20





**Look to the top
of the frock**

**DESIGNS FOR
PRACTICAL
DRESSMAKING**

• **DINNER-FROCK No. 5585**—A light yoke in one with kimono sleeves, a dark panelled skirt, and a simulated bolero are features of this frock of triple chiffon from Foremost Fabrics. Designed for sizes 32 to 40

• **FROCK No. 5566**—Narrow inserted panels joining the slightly circular sides give slender lines to this one-piece frock of Cheney printed chiffon, with a softly draped scarf. Designed for sizes 38 to 50

• **EVENING ENSEMBLE No. S3487**—The one-piece evening frock of this ensemble is of a crêpe satin from Skinner. The long peplum is set on above the circular skirt section. Designed for sizes 32 to 42

• **EVENING ENSEMBLE No. S3487**—The evening frock above is worn with a wrap, also of Skinner's crêpe satin. The wrapped front and cape collar are chic. It has set-in sleeves. Designed for sizes 32 to 42

• **FROCK No. 5578**—Circular cap sleeves, a long sectional skirt with a flounce, and a sash tied at the side back make this one-piece frock of organdie from McCutcheon (wholesale). Designed for sizes 14 to 20

• **EVENING FROCK No. S3486**—A circular flare at the right side of this one-piece frock of Roessel's satin falls from seams over the right hip. A peplum appears on the left. Designed for sizes 32 to 40

Perhaps LIKE CASE #91 Coarse Pores are Your problem

PROOF!

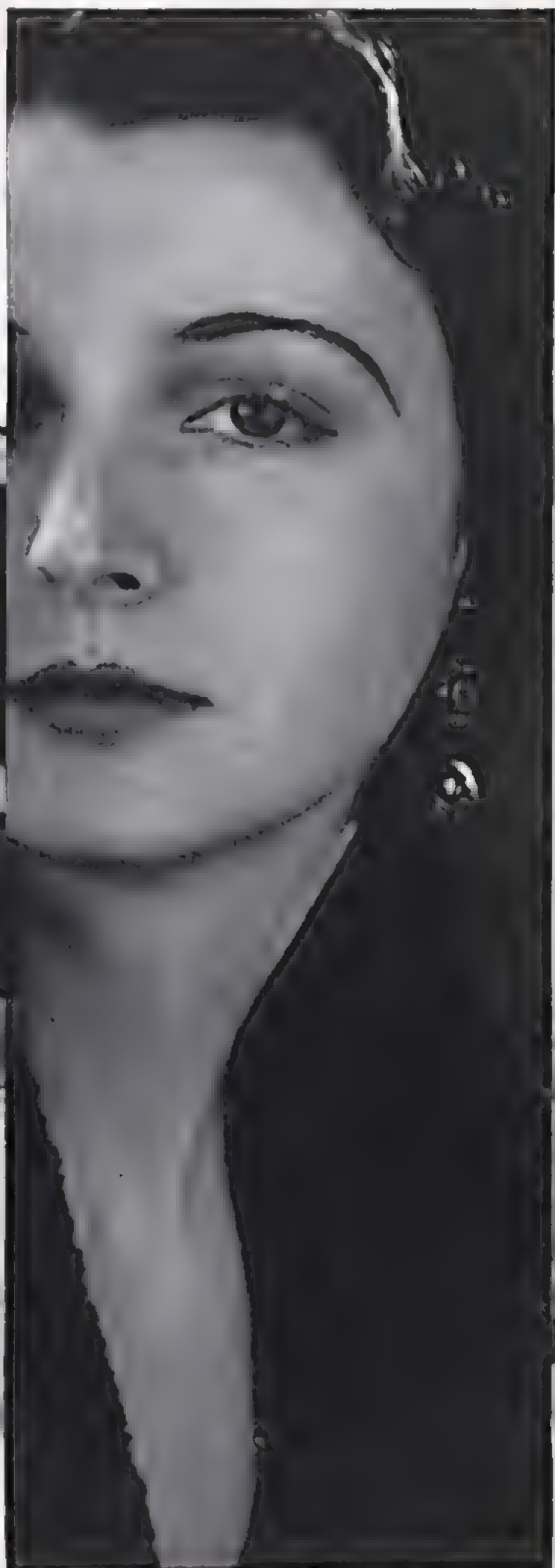
"The statements made in this advertisement are in accord with the reports of 15 dermatologists who conducted the tests . . . These dermatologists are known to me as specialists of the highest standing."

(Signed) *Walter J. Highman, M.D.*

(ONE OF THE COUNTRY'S LEADING DERMATOLOGISTS)



Each week and at the end of the test,



skin examinations were made by the supervising Dermatologist in each of the 14 cities

Here's thrilling proof that there IS a remedy! Here's a conclusive Case History from the Nation-Wide Beauty Clinic, conducted by America's leading Dermatologists.

On the morning of August 19th, Miss Mary M. appeared at the office of a noted Philadelphia physician.

"Case No. 91" . . . so he designated her in his case-book.

"I'm afraid you'll find me a difficult subject," she warned the physician. "My enlarged pores have been the despair of beauticians."

Undeterred, he proceeded with his scientific test. He instructed her to follow a prescribed daily beauty ritual for 30 days . . . washing the right side of her face each night with the creamy lather of Woodbury's Facial Soap. Using any other preparation of her choice on the left side.

Simultaneously, in this and 13 other cities, 611 other women followed this same interesting daily beauty procedure . . . under the supervision of 15 leading dermatologists.

The results of this Nation-Wide Beauty Clinic, as recorded in the case-books of the physicians, form the most thrilling chapters in the whole history of beauty culture.

In Miss M.'s case, as in 82 out of a total of 113 cases of enlarged pores, Woodbury's seemed,

literally, to transform the texture; pores became less conspicuous; skin finer and silkier.

Woodbury's benefited Acne in 106 cases and restored normal skin lubrication in 196 cases of excessively dry or oily skin. And even in many instances where the skin was already clear and lovely, Woodbury's brought still lovelier tone and texture.

In case after case the evidence was built up—that no other cleansing method equals Woodbury's for the care of the complexion.

Conclusively . . . Science has confirmed what millions of women already know—that Woodbury's is more than a mere toilet soap . . . That it is a complete and incomparable beauty treatment in *cake form*.

For your complexion's sake, won't you follow the findings of Science . . . and at least try Woodbury's? Start this proven beauty treatment tonight. Woodbury's Facial Soap . . . at but 25¢ a cake . . . may be had at all drug stores and toilet goods counters.

. . . .

MAY WE SEND YOU DAINTY SAMPLES?

JOHN H. WOODBURY, INC.

1003 Alfred Street, Cincinnati, Ohio

If you live in Canada, address John H. Woodbury, Ltd., Perth, Ont.

I would like advice on my skin condition as checked below, also trial cake of Woodbury's Facial Soap and generous samples of two Woodbury's Creams and Facial Powder. For this I enclose 10¢.

Oily skin <input type="checkbox"/>	Flabby skin <input type="checkbox"/>	Sallow skin <input type="checkbox"/>
Dry skin <input type="checkbox"/>	Coarse pores <input type="checkbox"/>	Pimples <input type="checkbox"/>
Wrinkles <input type="checkbox"/>	Blackheads <input type="checkbox"/>	

Name _____

Address _____

City _____ State _____



© 1931, John H. Woodbury, Inc.

Designs for Practical Dressmaking



FROCK No. 5582—The collar, faggoting, and sleeves are very new. The marocain is from Foremost Fabrics. Designed for sizes 32 to 40

FROCK No. 5585—The collar, peplum, and flounce are all circular. Printed crêpe from Schwarzenbach-Huber. Designed for sizes 14 to 20

FROCK No. 5588—Plaid chiffon, from Cheney, is exactly right for this dress with a peplum and circular skirt. Designed for sizes 14 to 20

FROCK No. 5576—Here is a new kind of cape collar, ending in a girdle and a sash. The chiffon is from Cheney. Designed for sizes 32 to 42

FROCK No. 5573—Perfect for summer—this dress with cape sleeves. The printed chiffon is from Mallinson. Designed for sizes 14 to 20

SUIT No. S3489 HAT No. 5583 BLOUSE No. 5558. The satin suit and the satin skull-cap are chic for the spring. Designed for sizes 32 to 42

COAT No. S3490 HAT No. 5584—This fur-edged scarf is chic. The hat and coat are of Forstmann wool crêpe. Designed for sizes 32 to 42

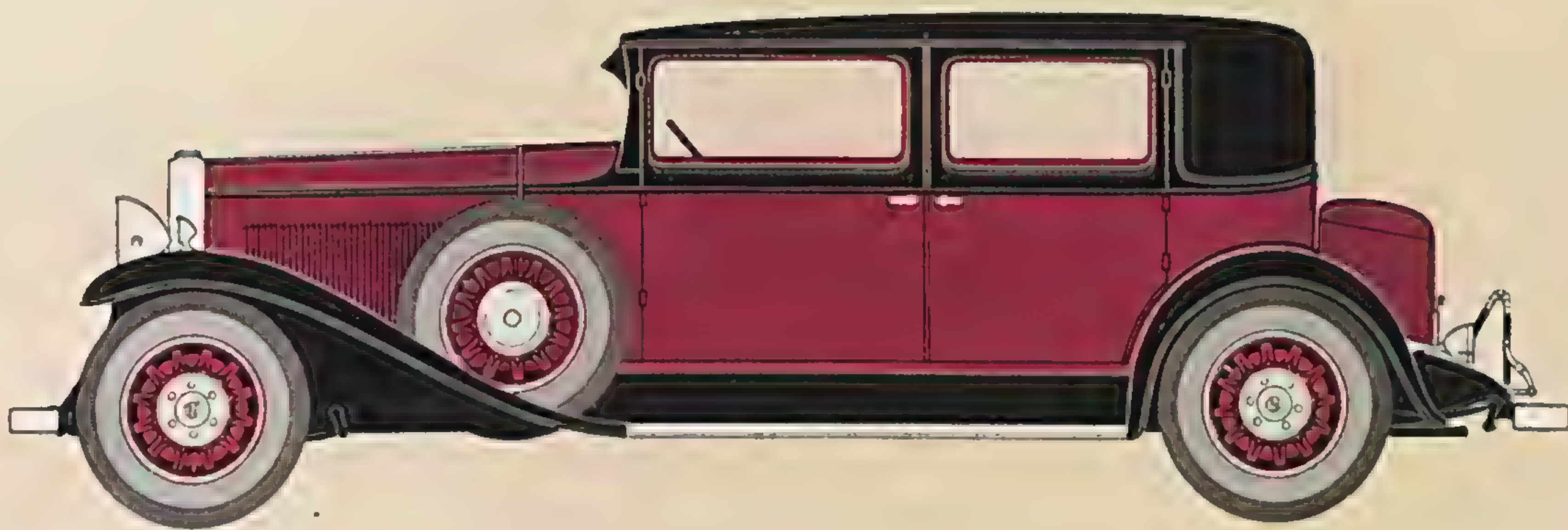
COAT No. 5569 HAT No. 5584—Tweed, from Julius Forstmann, is used for the semifitted coat and the hat. Designed for sizes 14 to 20

ENSEMBLE No. S3488 (Left) The one-piece dress and short-sleeved jacket at its best, of crêpe from Cheney. Designed for sizes 34 to 42

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 97



There is a degree of pleasure in driving a La Salle which is impossible of attainment with a lesser automobile. First of all, there is the satisfaction of knowing that your La Salle is a smart and proper possession—so obviously in good taste for every occasion. And it is *such* an easy car to handle. Indeed, driving a La Salle is almost completely effortless. These are reasons which have influenced many women in their preference for La Salle
CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN, *Division of General Motors*



Built by Cadillac, in the finest Cadillac traditions—the new La Salle is the first car of its type to be made available in the medium-price field. Entirely aside from its Cadillac-born quality and prestige, it represents unusual value—for it serves so well and so dependably that owners drive it far longer than the average automobile
\$2195 to \$3245, f. o. b. Detroit

*The liberal G. M. A. C. payment plan is available
to purchasers of La Salle*



· L A S A L L E ·



© E. G. C. 1931



AS LIVELY AS ETHYL GASOLINE

NATURE gave the porpoise ability to keep abreast of the fastest liner with playful ease. But Nature was not so kind to gasoline.

Ordinary gasoline cannot keep up with the increasing requirements of the new, and better, high-compression cars. It burns too fast, causing power-waste, "knock" and overheating.

That is why 95 leading oil re-

fining companies today add Ethyl fluid to good gasoline to form Ethyl Gasoline. The fluid *controls* combustion, thus developing all the power your car was designed to deliver.

Ethyl Gasoline is a premium fuel but so necessary that one in every five pumps on the road now bears the Ethyl emblem. Ethyl Gasoline Corporation, New York City.



The Ethyl emblem on any pump stands for tested gasoline of Ethyl quality. Constant inspection of gasoline from Ethyl pumps throughout the country guards this standard. All Ethyl Gasoline is colored red.

THE ACTIVE INGREDIENT USED IN ETHYL FLUID IS LEAD



Gargle LISTERINE

every 2 hours

when you have a

COLD or SORE THROAT

In your mouth, a fierce and continuous battle is being waged. The forces of Health against those of Sickness. Nature against Germs—dangerous bacteria that lodge and multiply in the mouth by millions, striving to cause illness.

Surely you can appreciate the necessity of using, every day, a mouth wash fatal to germs, yet harmless to tissue!

Physicians have long urged a night and morning gargle with full strength Listerine, the safe antiseptic with the pleasant taste. For Listerine kills germs of all types in 15 seconds. No faster killing time has ever been accurately recorded by science.

Gargle every 2 hours

The morning and night gargle is deemed sufficient, in time of normal health, to keep germs under control and maintain a cleanly condition of the mouth.

But when infection is actually under way, which is the case when you have a cold, sore

throat, or inflamed condition of the oral tract, authorities urge that the gargle be repeated every two hours.

By so doing you give the body, now at lower resistance, the extra attacking force it needs to combat the ever-multiplying germs in the mouth.

Mouth germs reduced 98%

If you could look into your mouth with a microscope before and after gargling with Listerine, you would behold a remarkable transformation.

Before the gargle you would see millions and millions of germs, alive, wriggling, darting to and fro. After, you would see the same germs dead and powerless to cause harm.

Repeated tests, following the technique employed at great universities, show that full strength Listerine actually reduces bacteria on the surfaces of the mucous membrane 98%.

Take this precaution

At the first symptom of trouble in the oral

The Truth About Mouth Washes

203 mouth washes, old and new, examined, analyzed, and tested under standard laboratory methods.

94 utterly unable to kill germs in five minutes, and hence non-antiseptic. 107 unable to kill in three minutes. 143 unable to kill in one minute. Dozens of them without the slightest deodorizing effect. Others poisonous, or harmful to tissue.

Contrast their sorry performance with that of Listerine, the safe, non-poisonous, deodorizing antiseptic, which kills germs in 15 seconds (fastest killing time accurately recorded by science).

cavity, begin gargling with Listerine and consult your physician.

Do not be afraid to use Listerine undiluted. Only in this way can you get the full benefit of its germicidal action. Remember that Listerine is non-poisonous, absolutely safe to use, and actually healing to tissue. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

SAFE • NON-POISONOUS • PLEASANT TO USE

KILLS GERMS IN 15 SECONDS

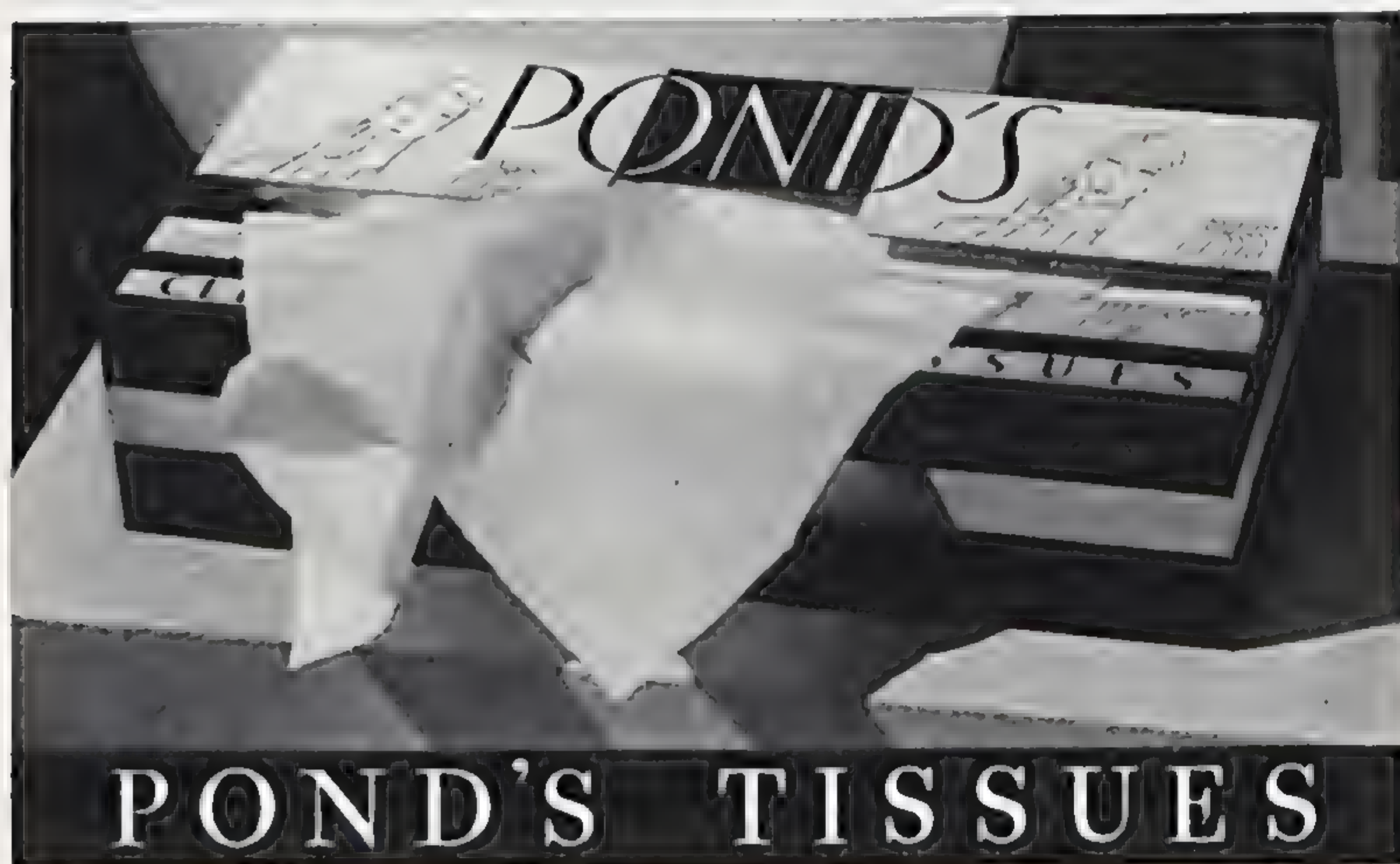


*"The best way to
remove cold cream I
ever found"*

says MRS. REGINALD VANDERBILT

BETTER THAN TOWELS, "rags" or any ordinary tissues you'll find Pond's Tissues for removing cold cream . . . Because of their amazing absorbency they blot up in an instant every trace of dust, dirt, powder, make-up that would otherwise clog and coarsen the pores,

disfiguring the skin . . . "Nothing else ever removed cold cream so perfectly," leading society women say. Pond's Tissues are marvelous as handkerchiefs when you have a cold, and useful in many other ways in bathroom, nursery, kitchen. Pure white or Parisian peach color.



CHECK OFFER: ☐ FREE sample of Pond's Tissues.
☐ For 10¢ enclosed samples of Pond's Tissues, Freshener and famous Two Creams.

Pond's Extract Co., Dept. C, 110T Hudson St., N. Y. C.

Name _____ Street _____

City _____ State _____

Copyright, 1931, Pond's Extract Company



Armand has introduced a double vanity-case in which "Symphonie" powder is compressed in such a manner that it emerges in a loose powder form

ON HER DRESSING-TABLE

MARTIN from Vienna, the New York coiffeur, has introduced a duet of preparations for putting and keeping the hair in beautiful condition. The first of these is "Gardenol," a soapless shampoo that has an excellent faculty of leaving the hair soft and silken, as well as thoroughly cleansed. This is a bland mixture of oils to be used in place of soap. In giving a shampoo with this preparation, the scalp is first heated and slightly dampened by wrapping a Turkish towel wrung out in hot water around the head, then applying the liquid shampoo and working it into a fluffy lather. If the hair is especially dirty, as it is only too prone to be within dusty metropolitan areas, a second application of "Gardenol" may be used, after the first has been rinsed away. The hair emerges, not only more tract-

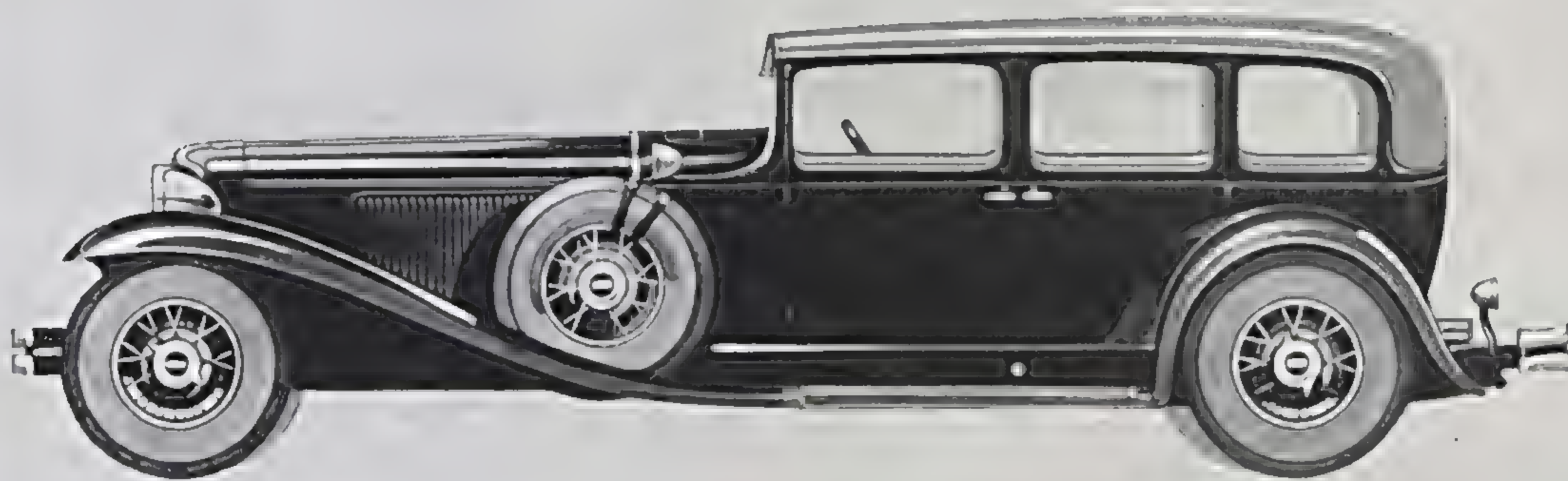
able than after the usual shampoo, but also full of unsuspected glints and gleams.

The second preparation, "Train-O," is named for its ability to train the waves into smooth, even contours and to make them retain these contours much longer than they ordinarily do. "Train-O," which is a pleasant liquid, not sticky and with a fresh, pine-y fragrance, is easily brushed or smoothed over the hair, after which the waves are carefully pressed into place with the fingers and allowed to become set before a comb is run through them. Ringlets, too, are greatly encouraged to hold their shapes when the hair is first moistened with this liquid. Both of these excellent preparations are available in treatments at Martin's salon on Fifth Avenue, or they can be sent (Continued on page 80)

Twin preparations for beautifying the hair are "Gardenol," a soapless shampoo, and "Train-O," a fluid for setting waves; from Martin of Vienna



DEMAREST



ANNOUNCING THE NEW 1931 PROGRAM FOR THE CORD FRONT DRIVE

In keeping with our long standing policy, we are again able to make the public the beneficiary of the savings obtainable through better manufacturing methods and greater buying power. For the first time, a Cord Front-Drive car is now offered to a larger market. Owners of the Cord Front-Drive will tell you it is the finest automobile in the world. Nothing less than a totally new *kind* of motoring could make possible the successful invasion of the Cord into the fine car field. Its sales in its first year represent nearly twenty per cent of all cars sold above \$3000. The Cord became the model for the entire automobile industry to pattern after. It is this car, which is the standard of fine car values, with its exclusive front-drive advantages, which we are now able to offer for the first time at the extremely low price of—

\$2395

BROUGHAM \$2395 • SEDAN \$2395 • CONVERTIBLE CABRIOLET \$2495 • CONVERTIBLE PHAETON SEDAN \$2595
Prices f. o. b. Auburn, Ind. • Equipment other than standard, extra • AUBURN AUTOMOBILE COMPANY, AUBURN, IND.

CORD
FRONT DRIVE

Results are Immediate



*with this Soothing Beauty Bath
...astonishing to fastidious women*

Try the Linit Beauty Bath to make your skin smooth and soft — it leaves an invisible light “coating” of Linit so that dusting with talcum or using a skin whitener will be unnecessary. The thin “coating” of Linit that is spread evenly and without excess is so light it cannot possibly stop the normal functioning of the pores.

• • To enjoy this delightful Beauty Bath, merely dissolve half a package or more of Linit in your tub — bathe as usual, using your favorite soap, and then feel your skin! It will rival the smoothness and softness of a baby's. • •

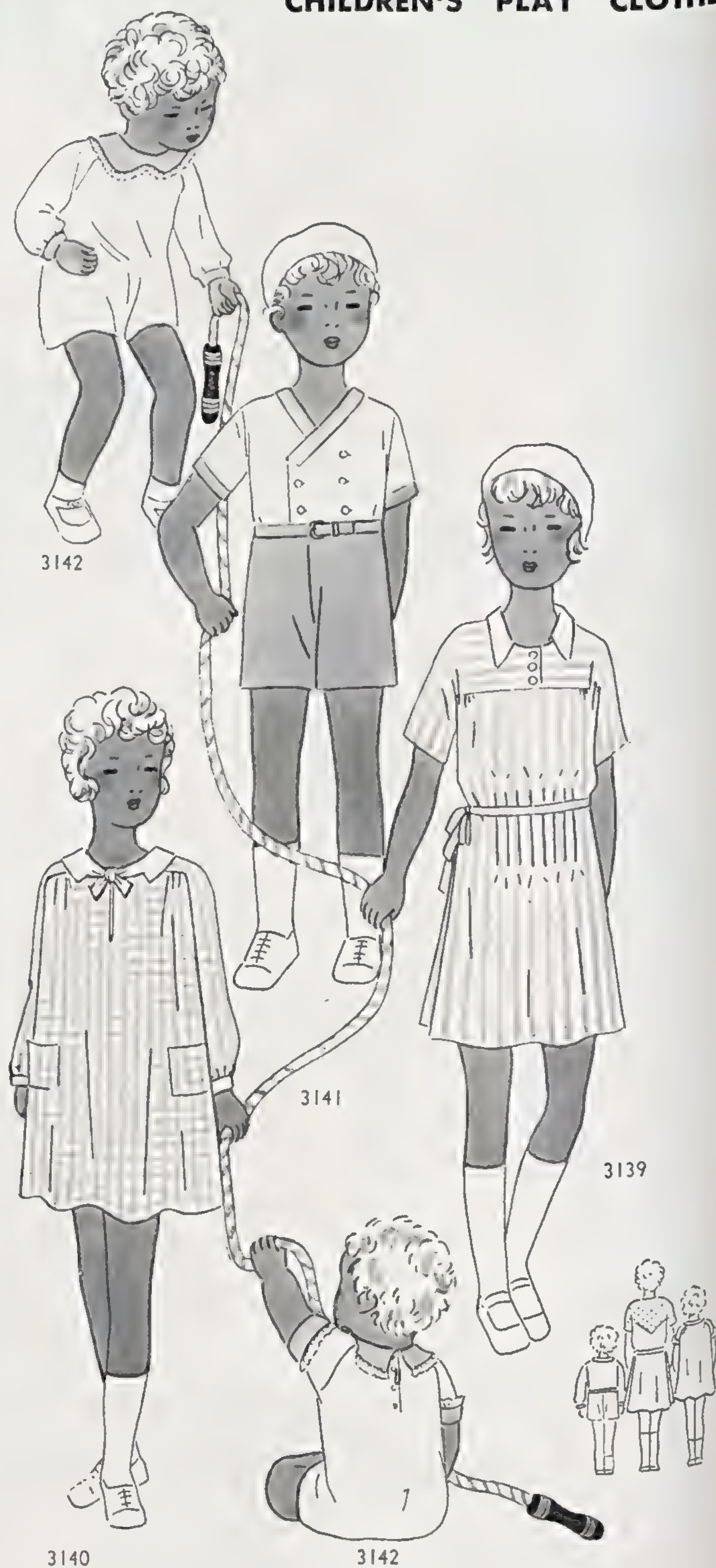
Doctors who specialize in skin treatment, generally recommend starch from corn (the main ingredient in Linit) for the super-sensitive skin of young babies.

Linit
is sold by your Grocer



The pathway
to a soft,
smooth skin

SIMPLE LINES AND FABRICS ARE USED FOR
CHILDREN'S PLAY CLOTHES



• ROMPER No. 3142—The plain romper above is made of cotton broadcloth from Galey and Lord. It may have either long or short sleeves. Designed for sizes 6 months, 1 and 2 years

• SUIT No. 3141—The straight trousers of this trim suit of McCutcheon's (wholesale) linen button to a double-breasted blouse under a buckled belt. Designed for sizes 2 to 6 years

• FROCK No. 3140—The one-piece frock of Anderson's gingham at the lower left has a collar with a knotted tie in one. The sleeves may be long or short. Designed for sizes 1 to 8 years

• FROCK No. 3139—Striped silk crêpe from Schwarzenbach and Huber is used for the frock at the right. It has tucks in front and a pleat at each side. Designed for sizes 10, 12, and 14

DESIGNS FOR PRACTICAL DRESSMAKING



Sketched at Bergdorf Goodman

Bergdorf Goodman Antiques



Portrait of a Lady

GOWNED FOR EVENING

by Bergdorf Goodman



Simple, gracious, beautifully cut, completed with an antique French buckle and the floating scarf that Paris adores, this evening gown of picador crêpe is presented in all the fresh pale tones of spring. Plain and printed crêpes, chiffons, laces, and distracting be-ruffled affairs of mousseline and organdie are also in the spring collection, a whole gamut of grace, accompanied by adorable accessories.

BERGDORF
GOODMAN

ON THE PLAZA NEW YORK



SIMPLE WAYS TO BRING VARIETY TO YOUR SPRING WARDROBE

HAT SET No. 5583
This draped hat may
be of jersey or satin.
It is designed for
head sizes 21 to 24



5583

HAT SET No. 5584
Crown of knitted
material; two-tone
crêpe halo. Design-
ed for sizes 21 to 24



5584



5580

BLOUSE No. 5580
A blouse of eyelet
batiste is lengthened
by a peplum. Design-
ed for sizes 14 to 20

BLOUSE No. 5570
This silk crêpe over-
blouse has a circu-
lar collar. Design-
ed for sizes 14 to 40



5570

SKIRT No. 5581
Wool crêpe skirt with
double front panel
with pleats. Design-
ed for sizes 26 to 36

SKIRT No. 5571
This tweed skirt has
box pleats below a
shaped band. Design-
ed for sizes 26 to 36



5571

5581

BETTER SHOPS
FEATURE
MODELS
BY

Mangone

PARIS

NEW YORK

DESIGNS FOR PRACTICAL DRESSMAKING

These **FOUR STEPS** to loveliness



SO many promises, so many claims, no wonder the average woman is at loss what beauty counsel to follow!

We hear of marvelous new creams which promise a beauty miracle overnight. We read of amazing new unguents which are going to revolutionize all beauty methods. We are led to try this bottle and that jar hoping against hope that it contains the magic potion.

The scientific truth of the whole matter is that no single preparation can perform each separate function of a sound beauty method.

There are four distinct steps that require four perfectly balanced preparations for the proper care of the normal skin . . . These steps are: *a*—cleansing; *b*—nourishing; *c*—bracing; *d*—finishing.

The famous Primrose House Method

Primrose House was founded by a little group of society women who had grown dissatisfied with haphazard beauty methods.

The Primrose House Preparations and the famous Primrose Method are the result of years of scientific study and of long experience with every type of skin . . . Each preparation is made to do one thing. Each is the perfect formula for its special work . . . And each formula is different. Look at the various preparations yourself. See them, feel them. They are entirely different because they are made to do different work.

With four balanced preparations used according to the Primrose House Method, which is easy to follow, any woman with an average skin can see great improvement in her complexion in a short time.

Give this method a fair trial

The four preparations applied in the four successive steps are all the average woman needs to have a lovely complexion. For special skin conditions we have worked out corrective formulae and special treatments which we will gladly outline at your request.

The Primrose House Method is so simple that any woman can easily follow it in her own home. Get in the habit of performing daily the four simple functions that every skin needs. It does not take any longer to do it right and your complexion will reward you for the proper care.

Write for this valuable book

In "Here Dwells Youth", Primrose House outlines for you its famous treatment method and lists its preparations for every type of skin. Send for your copy now. PRIMROSE HOUSE, 595 Fifth Avenue, New York.

Primrose House

"HERE DWELLS YOUTH"



WEDGWOOD



Embossed Queensware

Ever since Josiah Wedgwood executed a special dinner service for Queen Charlotte in 1763, the Wedgwood Potteries have been supplying the finest tableware to the crowned heads and aristocracy of Europe. * * * Embossed Queensware, first made in 1770, has the rare distinction of one hundred and sixty years of unwavering popularity. It is made today in much the same way as in the Eighteenth Century. The classic shapes—so characteristic of Wedgwood—are retained, while the graceful embossed decoration, in pale blue (called lavender) or cream, still is applied by hand upon the rich cream or ivory ground. * * * Whether it be a single decorative piece or a complete dinner service, Embossed Queensware compels immediate appreciation.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

Mark on China



WEDGWOOD

160 FIFTH AVENUE • NEW YORK

Northwest corner of 21st Street

WHOLESALE ONLY

Potteries: Etruria, Stoke-on-Trent, England

Mark on

Jasper, Basalt,
Queensware, Etc.

WEDGWOOD

RUSSIAN COURT RECIPES

(Continued from page 60)

This is put in a cold place for three minutes. Then it is rolled out on a board to about one-fourth of an inch thickness. To make the filling, two pounds of mushrooms, salted slightly, are put in a pan and left to simmer with some fennel, chives, and pepper. When the mushrooms become soft, a tablespoonful of butter and five

tablespoonfuls of sour cream are added, and they are boiled for five minutes and then left to cool. A baking dish is well buttered, and the dough is spread over the bottom and sides of it. The filling is put in and covered with another layer of dough and baked in the oven (about 300°). The pie is taken from the oven and served.

RUNABOUT EVENING CLOTHES

(Continued from page 35)

strain, and the best of coiffures has lost its soignée appearance by midnight. Then, too, at many favourite night-clubs and restaurants, an evening dress is distinctly out of place.

As for the woman who lives in the country, all or part of the time—she will find this new informal costume even more useful. It's been a bore to bring full evening regalia when she comes to town for shopping or other engagements and plans to finish off the day with an evening of gaiety.

Evening clothes, of course, mean special slippers and an evening wrap—the bulkiest of all our garments. But a satin frock and a wisp of a hat are very different matters, involving practically no trouble at all. For the lady of the suburbs, here is a very graceful solution to one of her greatest problems—what to wear when she joins her husband in town and he and the other husbands in the party announce firmly and irrevocably that they are not going to dress!

ON HER DRESSING-TABLE

(Continued from page 74)

by mail to any part of the country.

A diverting and practical bit of manicure equipment has been evolved by Cutex, in the form of a pencil. But this is a pencil that writes in white, rather than in black, and, when used beneath the nails, leaves them immaculate. The white point can be used dry, just as an orangewood stick is, or it can be moistened to give a white accent. This is known as the Cutex Nail White pencil and can be purchased in shops everywhere.

Many Americans in Paris have discovered, to their subsequent joy and benefit, the salon and preparations of Madame Grolly and have returned home proclaiming their virtues. Recently, these have been imported, together with a skilled exponent of the treatments, to the Tribout Salon de Coiffure at Wanamaker's. Here, you may go and be treated as though, indeed, your face were your fortune. There is no routine of procedure. Each face is considered individually, and never were a treatment and the make-up that follows given with so much emphasis upon *les petits soins*. Madame is never satisfied until the face under her expert fingers emerges in what she considers a state of perfection.

Among the widely varied preparations in the series, some of special interest include "Cire des Nymphes," especially intended for delicate skins that are inclined to be flaky; "Lierre à la Bergamote," to soothe and smooth the skin; "Mélange Indien," an aromatic powder that, when made into a paste with hot water, provides a penetrating cleanser and beautifier; and "Crème pour les Nez," designed to banish any shine from the nose. The Grolly powder is delightfully light and smooth, and the rouge in loose powder form, a form with which American women are not generally familiar, is an item cherished by those who have once made use of it. All of these preparations are available ex-

clusively at Wanamaker's in New York.

A new and glorified form of tissue, which has just been introduced under the name of "Tish," has several unique features to recommend it. It has a truly velvety softness, an absorbency many times that of cotton, and a strength of texture that makes it a joy to use. All this is due not only to a new treatment of the material, but also to the fact that each tissue is really three, hemmed together by a unique process, so that it possesses the pliability of one with the strength of three. These de luxe tissues are available in white or pastel shades, in gay polka-dot boxes, and, once you have them in your house, you find an infinite number of uses for them other than as luxurious cleansing tissues. "Tish" can be purchased at the toilet-goods counters in most of the large department shops.

A simple preparation of many virtues is Scherk "Face Lotion," an invigorating liquid with an eau de Cologne fragrance. After the face has been washed with water, the lotion is applied on a pad of cotton with a firm pressure, leaving the skin fresh and stimulated and the pores thoroughly closed. This has no sticky after-effect and serves as an excellent powder base. Scherk face lotion is contained in modern crystal flacons with black stoppers and can be purchased in shops everywhere.

When is a liquid polish not a liquid polish? Paradoxical though it may sound, Herman J. Bosch's "Herbo," while in liquid form, is really to be classed among the dry polishes. It consists of a powder suspended in a pink lotion and is buffed on the nails rather than painted, giving the brilliant finish of the varnish type with the conservative appearance of the powder type. To use with this polish, Mr. Bosch offers a large cylindrical chamois buffer, which is most effective in operation. "Herbo" polish is sold at the Bosch hair-dressing salons in the hotels Pierre, Biltmore, and Commodore.



A WOMAN'S DEAREST JEWELS

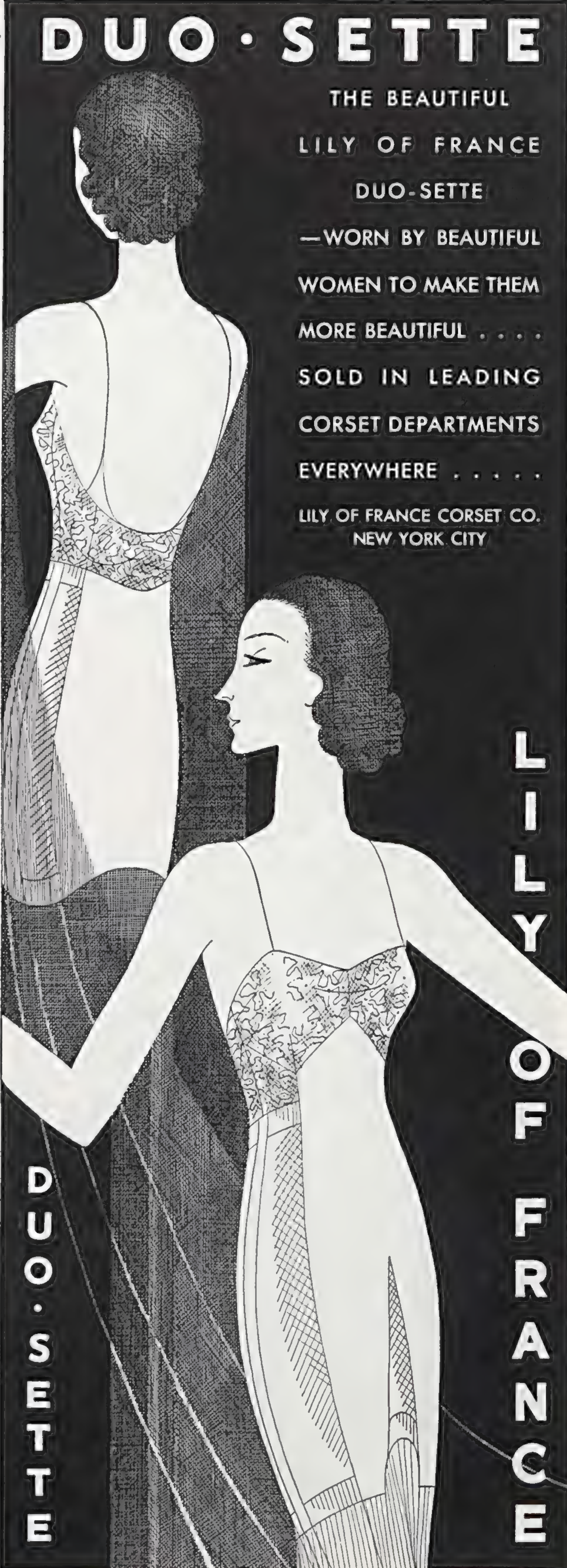
The sparkle in her eye...the tints of her flesh...the rhythm of her movements...the buoyancy of her spirit are woman's rarest jewels. Have you brought these all to the surface and displayed them to their utmost value? Or do you doubt their very existence? Then Elizabeth Arden knows better than you. Like a miner she delves below the surface and seeks the treasures that lie within. As diamonds lurk in unsightly coal...as gold veins the unpromising earth...so is there within you the possibility of golden health and the sparkle which alone can lend true beauty to a woman. She will realize in you potentialities which you yourself ignore. Give yourself into her hands and let her bring out all the untold wealth of health and self-confidence. She will stimulate your skin until it has the texture of a pearl. She will vitalize your body until your eyes sparkle like diamonds and the pure gold of that inner strength which is based on health and knowledge of yourself and your possibilities is minted into wealth which pays your way to freedom of mind and body.

IN MARCH...

Keep your skin smooth and soft by using Amoretta Cream underneath your powder...pat, pat, pat with Skin Tonic every morning to tone and tighten your skin so it can withstand the cold weather...Poudre de Lilas (a delicate orchid shade of Miss Arden's famous Illusion powder) makes your skin glow softly and tones down every suspicion of a red, windblown look...Keep a jar of Eight Hour Cream within easy reach to rout the first sign of a "fever blister"...an Anti-Brown Spot Circulation Treatment tonight will bring up your natural color and clear your skin; use lots of Orange Skin Food afterwards...ask at your favorite smart shop for a copy of "The Quest of the Beautiful" which will tell you all about the Elizabeth Arden preparations, or write directly to Miss Arden who is always happy to answer your letters.

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK
LONDON • PARIS • BERLIN • ROME • MADRID
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DUO-SETTE

THE BEAUTIFUL

LILY OF FRANCE

DUO-SETTE

—WORN BY BEAUTIFUL

WOMEN TO MAKE THEM

MORE BEAUTIFUL

SOLD IN LEADING

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DUO-SETTE

LILY OF FRANCE

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which

may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss M.W.: I am knitting a bouclé jacket and skirt in hunter's-green. Knitted blouses are so unbecoming that I thought I might wear a blouse of crêpe de Chine with it—say in burnt-orange. Would that contrast be in good taste?

Ans.: We think a crêpe de Chine or silk blouse would look much better with your bouclé coat and skirt than any kind of knitted sweater or knitted blouse, but we think white, beige, or a lighter shade of green would be a better choice than burnt-orange.

TIPS ON THE SHOP MARKET

(Continued from page 67)

a girl sign away her Pitiful Patrimony. McCutcheon's is always very quick to have the new materials shown in Paris each season. Some intoxicating plaid chiffons and some printed ones, one of them with deep red and green flowers on a black background, are enchanting. Some black-and-white printed crêpes, so far from being old-ladyfied, are devastatingly young. McCutcheon's has some of the grandest cottons yet to come to this cotton-conscious town: cross-barred organdies, light coloured cotton meshes, delicate piqué voiles, and a coarse German linen (I know linen isn't cotton) that would be good for skirts and beach coats. There are linens in an incredible range of surprising colours, printed handkerchief linens, and a kind of linen called faconnette, which has a design woven into it. There are also some Chinese printed silks in stripes and plaids that would be marvellous for sports clothes—and very cheap, too.

• Irene Franks's hat shop is a little shop that does big things for you for not so very great a price. They buy their models in Paris and copy them in their excellent workrooms here. I saw several of their new spring hats and thought they were good stuff. There was a rough straw hat for sports that was really nice. A bridesmaid's hat got away from the terrible tradition of organdie and tulle. It was broad brimmed, of brown stitched taffeta faced in turquoise-blue. Really, rather a triumph. Then, this shop has a wonderful stunt. They will take your old hats and remodel them after the new French hats, at a price very slight to pay for a brand-new Phoenix risen from the ashes of last year's millinery.

• Busvine, as you must know, makes wonderful suits and riding-habits in England to your order, and the same is true of the New York shop. Some of the smartest models for tailored suits I ever envied come from Busvine's. There is a navy-blue suit with a pleated skirt that is perfect. You can have a country suit made in some

grand, very rough, bright coloured Irish tweeds. The riding-habits are excellent; here is a place that really knows how to make a skirt right. Some of the coats made here to wear with light coloured breeches are in a large, boldly checked tweed. They are frightfully smart and would look very dashing on a lady in the show-ring.

• The Wire Frame Shop, far over on East Forty-Ninth Street, has made an art out of a roll of wire and a pair of pliers. They make anything out of wire, even things nobody ever conceived of in that medium. Charming hanging bookcases, tea-tables, chairs, flower holders, bowls, frames for lamp-shades, and anything else you can invent for them to do. You sometimes see these delightful things in more central regions, but this is the real source and, therefore, the best place to look for them. I was amused with a life-sized violin made entirely and accurately of wire, which lay in the window. One of the artisans got bored one hot summer's day and turned out this curious and quite beautiful object. I don't know what on earth you could use it for, but there it is.

• The shop of Aguilar, on Park Avenue, is a specialist in closets. In these days of limited space, when apartment hunters hunt closets with avidity and the proud housewife is she who has a real live linen-closet, there is a great need for a closet specialist. These people, with knowledge and imagination, can arrange and rebuild your precious closets for you so that you get the maximum of use from them. For instance, a closet will be shallow and narrow, but very high. Aguilar can contrive cabinets that fill the lower part, while your clothes hang high, to be reached down by sticks attached to the hangers. Or the treasured closet may be converted into a bar, with mirrored glass compartments for what we are forced to refer to as beverages. Or a hundred other exciting and practical ideas may materialize under the wise hands of Aguilar.

“Kleenex?... just as essential as cold cream itself!”

Ruby Ruth Miller



USE KLEENEX to remove cold cream, as famous beauties advise. Avoid germ-laden towels and “cold cream cloths”

FOR perfect cleanliness, Kleenex is almost an essential. Kleenex enables you to give up those germ-filled “cold cream cloths” forever. And how dangerous they are—teeming with bacteria — actually *encouraging* blackheads and even more repellent blemishes.

You use Kleenex just once, you see — then throw it away. No tissue need ever touch your face that isn't as fresh as fresh can be.

Removes dangerous dirt

Frequent powdering, exposure to dust and soot, fill pores with dirt that is often very difficult to remove completely. This dirt needs the super-absorbency of Kleenex.

The delicate tissues are powerfully absorbent. They attract cleansing cream like a magnet . . . absorbing embedded particles of dirt along with it.

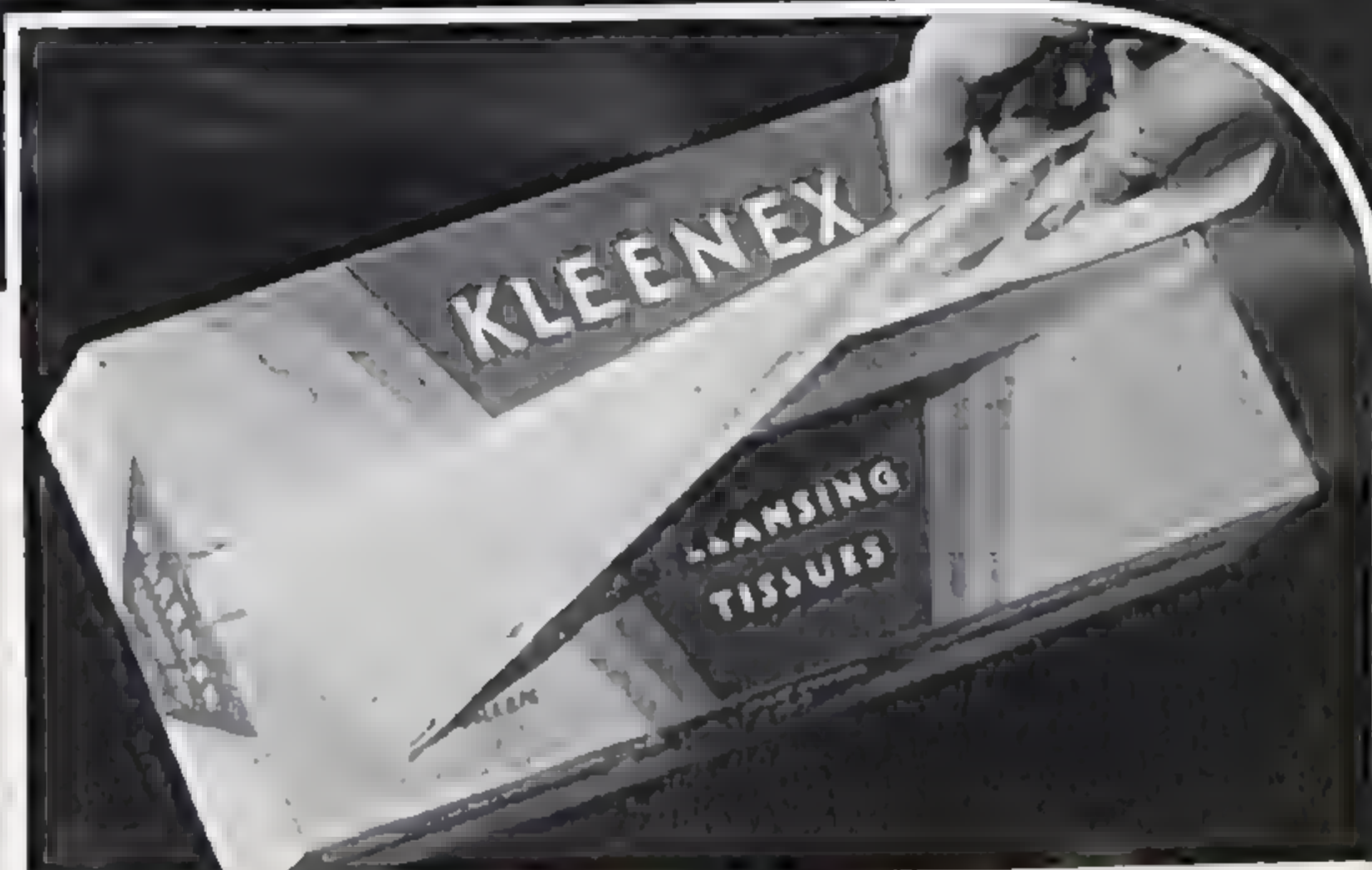
What a relief it is, after using Kleenex, to know your face is really clean. It makes old ways of removing creams and cosmetics seem crude and unhygienic.

Kleenex, too, saves towels from cosmetic stains and grease. You'll find it useful for many beauty purposes. Kleenex is invaluable for smoothing powder, rouge and other make-up into the skin.

For handkerchiefs

Women who started using Kleenex for removing cold cream, soon discovered what perfect handkerchiefs it makes. The tissues are beautifully soft and gentle, and—what is much more important—they are disposable. Thus you use each tissue but once, then discard.

You can see how the use of Kleenex prevents re-infecting yourself from a germ-filled handkerchief! It helps reduce the spread of colds in families.



Kleenex comes in dainty tints and in white, and in large, medium and small packages. Try a small one and you'll say here's something you can't get along without. At any drug, dry goods and department store. Price 25c, 50c and \$1.00.

-----TRY KLEENEX FREE-----
Kleenex Company, Lake Michigan Bldg., Chicago, Ill. V-3
Please send me a trial supply of Kleenex free of charge.
Name.....
Street.....
City.....State.....
(In Canada, address: 330 Bay St., Toronto, Ont.)

Mrs
Franklin inc.



TOWN AND COUNTRY HATS FOR SPRING

Our Custom Millinery specializes in creating hats that express one's own particular individuality, yet subtly interpret the season's trends . . . Simplicity and distinction are combined to great effect in this becoming hat of natural bako.



NEW YORK - 16 East 53rd St. • PHILADELPHIA - 260 South 17th St.
CHICAGO - 132 East Delaware Place • PALM BEACH

BASIC FACTS IN SPRING FASHIONS



1. On warm evenings, something like this all-in-one of pink flowered net is a tremendous relief. It has a firm, but light restraining influence, it fits miraculously, and it has only two elastic inserts—one on each side, where they will do the most good for a woman's figure. We think this an excellent evening model; Best

2. Unsnap the shoulder-straps, and you can wear any kind of décolletage with this foundation. The brassière won't slip. Crêpe de Chine and elastic are the materials, and the panties are edged with lace in a pointed scallop. Pink is the colour of this all-inclusive garment, which you should really go to Best's to see

3. If brassières that don't fit are one of life's little irritations to you, you might try this uplift model of crêpe. It's unbelievably comfortable. The straps are accurately placed, and the elastic back fastening is the right width for its size. It is in a pale peach tone, which is one of the best lingerie shades, and is from Best

4. It's firm, but it isn't bulky—this satin and elastic all-in-one. The uplift brassière is expertly designed, adequate restraint is placed upon the diaphragm, and a slim, hipless impression is managed without discomfort. It has been chosen in white, for white is preferred by many smart women for this type of garment; Best

Best AND Company

HAVE THE HABIT OF BEING RIGHT

So when they advise Lux smart women give heed!

BEST AND COMPANY have sponsored so many fashion successes that smart women take their advice very seriously . . . This famous store says 1931 will be a "washable" summer.

"Linens and cottons are tremendously chic. Many of the new 'sprawly' prints in chiffons and silks are washable, too. But you must know the best method.

"We find the sure way of washing, so that a fabric retains chic and smartness, is with Lux. If a fabric won't wash beautifully in Lux, it just isn't washable!

"Lux washing is especially important right now because of the brilliant new colors. Even a little fading leaves such colors insipid and therefore dowdy, so it doesn't pay to take chances with ordinary soaps."

And not only Best and Company but other outstanding New York stores and the exclusive dressmaking houses advise Lux. As well as 92% of the fashion buyers interviewed in 132 leading stores all over the country!

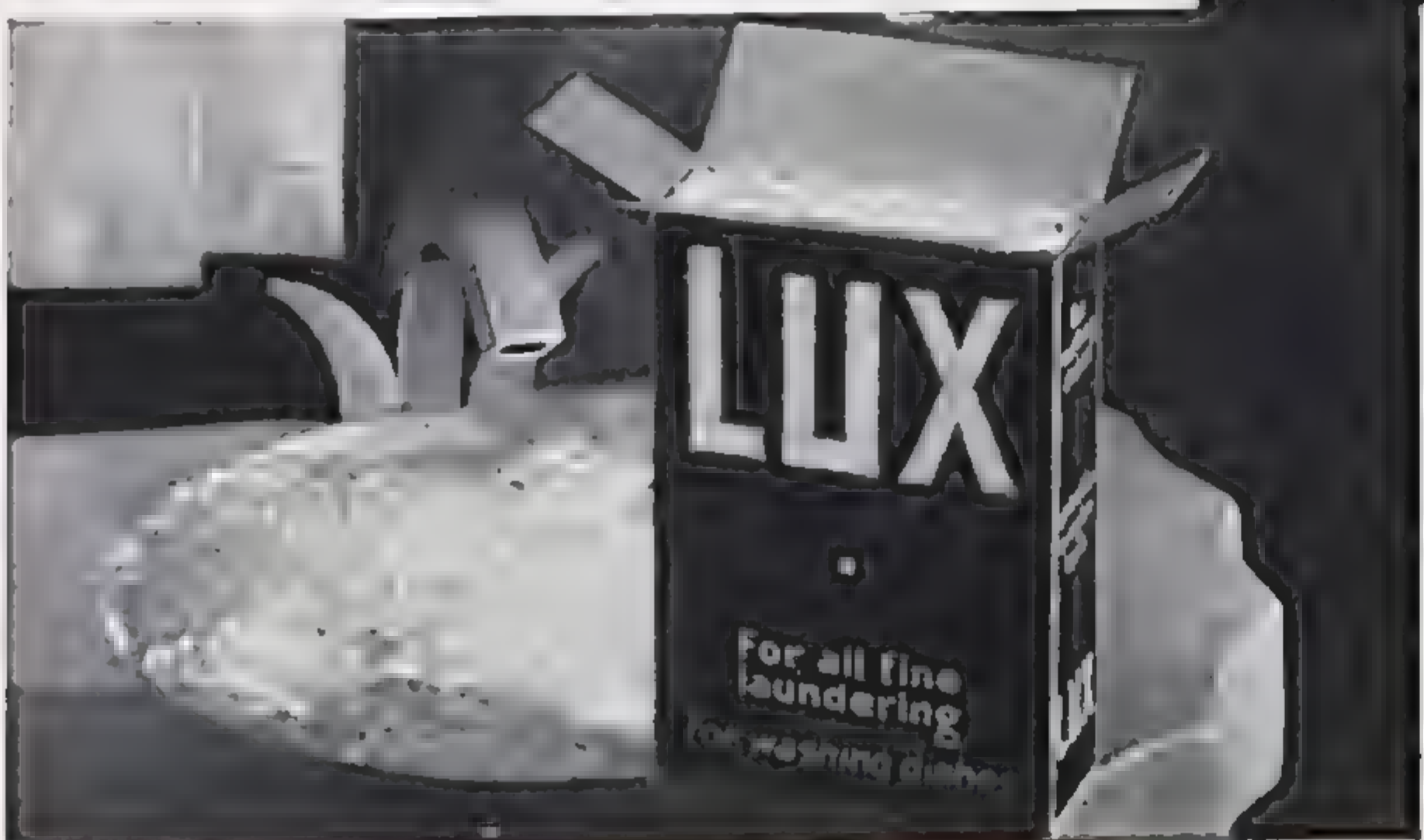
Such experts *know* fabrics and fashions! Isn't their word to the wise sufficient?



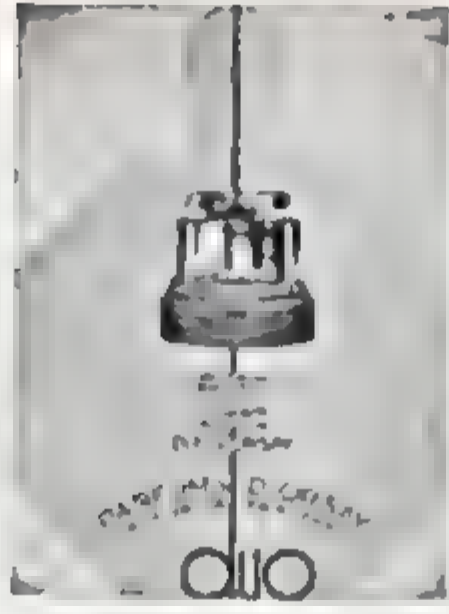
• One of the new sheer woolens fashions this Best sports suit with bigger and better polka dots. The turban of white jersey (Luxable, too!) ties around the head.

• The beach pajamas boast swagger wide trousers of white linen, and a paisley jacket in lustrous browns and yellows.

• Printed silk was never more distinguished than in this Best evening gown in exciting pinks and greens. And how reassuring to know that Lux will cherish such radiant beauty!



Three
bewitching
members of
a famous
family



\$1.
TOUJOURS FIDÈLE

\$1.50

LE DANDY



d'Orsay



\$2.

DUO D'ORSAY

d'Orsay Face Powders in
the renowned perfumes
Duo d'Orsay, Le Dandy
and Toujours Fidèle.
Exquisite quality.
Voguish shades.
Lovely boxes.

parfums
d'Orsay
17 rue de la paix-paris

new york office: 697 fifth avenue

YOUR SPRING SUIT MUST HAVE

A BRIGHT BLOUSE



SCHIAPARELLI

2

REDFERN

SCHIAPARELLI

1. Schiaparelli cut this blouse, "752," out of a huge surah handkerchief, striped in blue, yellow, and rust. The black fringe on the collar is amusing; from Saks-Fifth Avenue

2. Perfect with a brown tailleur is this pale rose crêpe de Chine blouse, "Marron d'Inde," by Redfern. You wear it on top of your skirt. It may be purchased at Saks-Fifth Avenue

3. A scarf collar, folded in soft, lengthwise, unpressed pleats is Schiaparelli's way of doing new things to a simple blouse. This model, "No. 725," is made of a heavy white crêpe



LUCILE PARAY

4

MIRANDE

5

REDFERN

4. Here, superimposed double revers are knotted together on the shoulder. Lucile Paray calls this blouse "Petite Fugue." It is of vivid green crêpe romain with white trimming

5. Plaid surah in two shades of green and pale orange—knotted collar and cuffs—these are responsible for the chic of Mirande's "Dernier Cri"; model from Saks-Fifth Avenue

6. Redfern cleverly fastens this rust coloured crêpe blouse on the shoulder and at the waist-line with bows. This model, "Joli Cœur," also has a scarf collar; Saks-Fifth Avenue

PENELOPE . Styled by Rysonéle — in Genuine White Buck and Admiralty Blue, Glosse Calf.



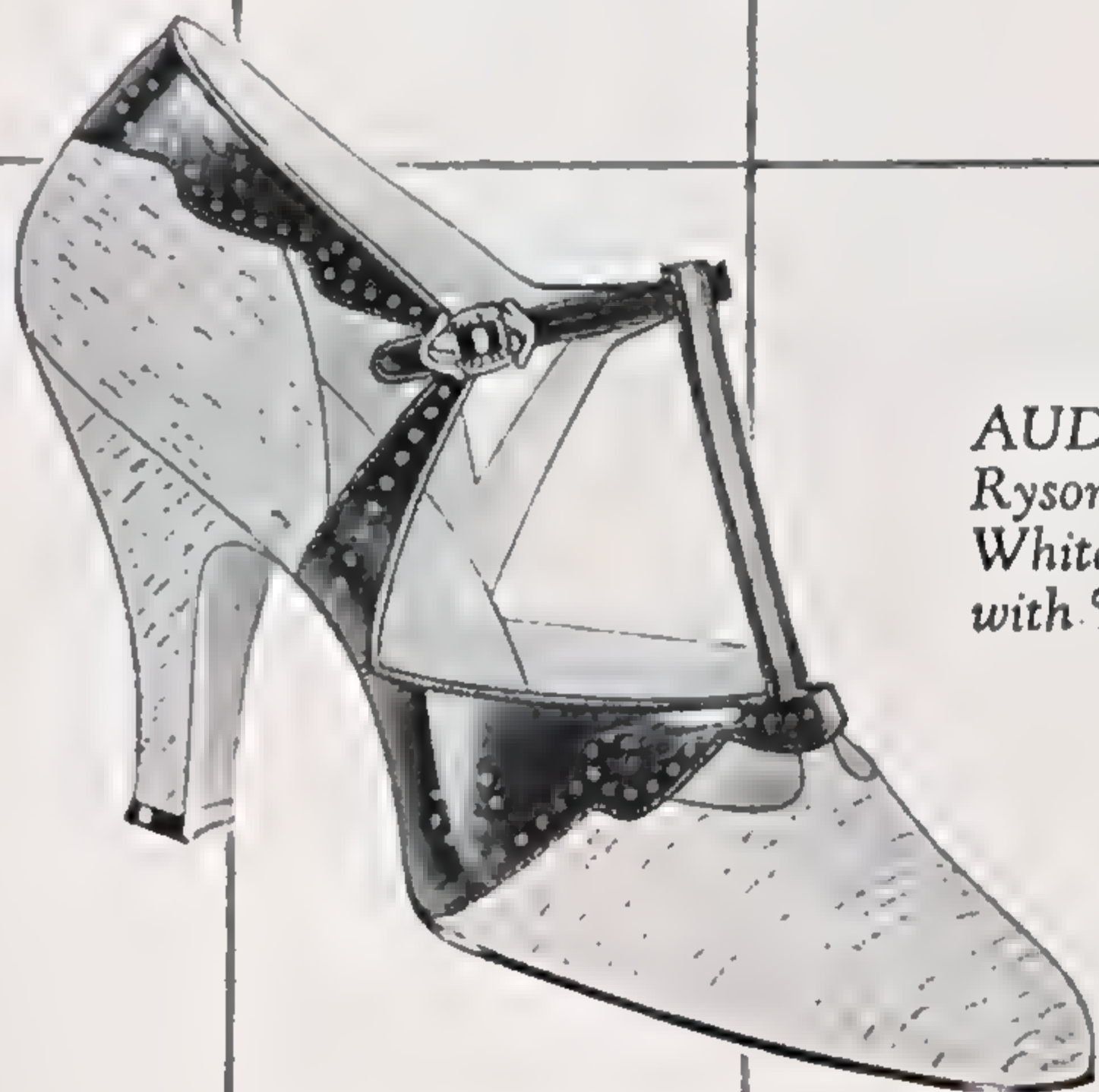
VICTORIAN Styled by Rysonéle — in Sea Sand Kid with Astrakan Beige Kid Trim and Piping of Sea Sand Silk Kid.



ETHELIND . Styled by Rysonéle — in Sky Gray Kid, with Piping of Black Silk Kid.



MONICA . Styled by Rysonéle — in White Buck with Trim and Heel of Genuine Brown Alligator.



AUDREY . Styled by Rysonéle — in Black and White Tropical Cloth with Trim of Black Kid.

WHAT an assuring mark to find in footwear!—that golden print of pentagon form which stamps the shoe that's "Styled by Rysonéle."—always reflecting the latest notes of smart fashion—always of the finest materials—and always made by that original Rysonéle method which achieves in \$8.50 to \$10 footwear that unmistakable distinction heretofore offered only by expensive shoes At leading retailers everywhere.

RICE-O'NEILL

Manufacturers, St. Louis



Enfin!

OUR
LITTLE SALON



Our new little salon makes available, for immediate wear, Hattie Carnegie apparel for all occasions and brings you the decided advantage of its close connection with the made-to-order department . . . eliminating fittings and reducing the cost, but not the charm of your clothes.

Our spacious new millinery salon, pictured above, offers you an ever changing collection of exquisite models.

HATTIE CARNEGIE

INCORPORATED

42-46 EAST 49th STREET • NEW YORK

SEEN ON THE STAGE

(Continued from page 59)

for years in presenting the most lurid "ten-twenty-and-thirty" melodramas and, when their fashion waned, became the principal projector of bedroom farce—the latest offering of each of those managerial extremes is concerned with newspapers and the folk who prepare them. Both plays have been written by experienced journalists. And, ironically, the one sponsored by Woods in sincerity and as drama of genuine quality is far superior to the piece at the temple of high art.

"Five Star Final"

The former, "Five Star Final," the work of Louis Weitzenkorn, executive for years, first on a reputable Sunday paper and then on a tabloid, expresses in terms of the theatre the seething bitterness the practices of the yellow press evoke in a sensitive person. He hurls that seething bitterness across the footlights in such a way that the audience is seared exactly in the manner and to the degree he has been. He makes his drama much more than a mere tirade against the tabloids, for every line, every word, every incident blazes with the crusader's frenzy. Yet, unlike "Philip Goes Forth," it is never at any time a preachment; it follows the mental and emotional processes of a man whose conscience gradually awakes and pushes him to revolt. Weitzenkorn tells the story of the exhumation and republication by the *Evening Gazette* of a twenty-year-old murder case and the tragic consequences thereof as direct drama; the "lesson" is inherent in the tale. The play throbs from the first curtain to the last; without once stopping to "point a moral," it transmits to the spectator the indignation heavily tinged with horror the author has felt.

Like "Grand Hotel," it employs the motion-picture technique—twenty-one scenes, some only "flashes." Several of the scenes could, and should, have been omitted because they repeat what has preceded or anticipate what follows. But that never seriously impedes the emotional sweep—which is the main thing.

Worthington Miner, to whom Woods entrusted the direction, has assembled an admirable group of actors, injected the author's feeling into them and a fine *esprit de corps*. Arthur Byron, as the managing editor who rebels against the criminal inhumanity of the tabloid, gives one of the rugged, forceful, sincere performances for which he is noted. Merle Maddern plays, with appealing pathos, the woman who, two decades before, figured in a notorious murder case and is living in modest, married respectability when her story "breaks" again. Malcolm Duncan enacts her husband in the same way. The quiet manner in which they kill themselves when they realize they can not prevent the revival of the scandal nor evade the awful consequences is truly heartrending. Of the twenty-six actors, only Berton Churchill, as the owner of the *Gazette*, fails to fulfil the requirements of the script.

"Midnight"

The central character in "Midnight" at the Guild Theatre is Edward Wel-

don, a middle-class man who, as foreman of a jury, has been responsible for sending a woman to the electric chair. On the night of her execution, his daughter shoots and kills her lover, a racketeer. Throughout the play, Weldon is hounded by reporters and photographers, who use all sorts of ruses to get into his house.

Practically every incident is overstressed, and the incidents are too neatly joined to convince—the authors, Claire and Paul Sifton, have resorted to what may be termed the bread-and-molasses method. Moreover, they have neglected to classify the motives of their people, especially in the last act—a great deal is lost while the auditor is asking himself "Why?" And, in addition, the best scenes are marred by interruptions which the director and the authors probably consider necessary atmosphere; there is too much of it, and it is often injected in the wrong places.

Frederick Perry as Weldon feels every facet of his arduous rôle, gives a performance harrowing, intense, sympathetic. Linda Watkins, his daughter, starts at so high an emotional pitch that she is incapable of ascending when her big moments arrive. Robert Strange manages to extract much from his confused part. Josephine Hull paints another of her charming American *hausfrau* portraits. Glenn Anders is not at his best.

"Colonel Satan"

Subtitled "A Night in the Life of Aaron Burr," Booth Tarkington's "Colonel Satan" tries for romantic drama in the vein of his "Monsieur Beaucaire," and fails. The time is undoubtedly ripe for pieces of that genre, but they must be more than "period stuff"—they must have the essence, the structure, the cumulative-ness of drama as well. "Colonel Satan" is essentially three acts of atmosphere of Paris in 1811—costumes, graces, manners, and point of view. For a little while, such things interest, but only for a little while.

One need not be a student of the theatre to discover the reason. Although there is much ado about a plot to overthrow Napoleon and reinstate a Bourbon king, the play is first and last the exiled Burr. Long before the fall of the first curtain, his attitude, standards or lack of them, tactics, all his qualities are quite clear. In the succeeding acts, those qualities are exposed again and again. And, with very few exceptions, in the same way.

McKay Morris plays the long and repetitious leading rôle with a kind of condescension, or maybe self-satisfaction, that frequently becomes unctuous and once in a while kittenish. The boob Englishman, as the cartoons represent him, is faithfully portrayed by Arthur Treacher. The dainty Jessie Royce Landis has, beneath her *Sèvres* appearance, real histrionic fire. And Madame Burani makes a genuine comic figure of the large and expansive Royalist Duchess.

"The Truth Game"

The English actor-author, Ivor Novello, has, in (Continued on page 92)



A 3-Cornered Chat about MUM ...

LISTEN TO WOMEN talk to each other and you'll hear ...

Why they like this. Why they don't like that.

Any afternoon, in a given little group, you will discover why Mum is so amazingly popular.

Your modern woman, you know, understands that she must use something regularly to guard against underarm perspiration odor. *Something other than soap and water, and perfume.*

It's a woman's most constant enemy—perspiration odor. Always ready to trip her up in a personal, social way, if she relaxes her underarm care for even a single day!

And for this necessary day-in, day-out protection more than a million women are using Mum!

Says one, speaking for great numbers of busy women, "I like Mum because I can use it *any time* when dressing or even after. There's no time wasted, no delay."

Says another, voicing a problem of countless others, "My skin is very sensitive and I have to be careful about deodorants. Mum *never irritates* my skin; I can even use it right after shaving."

And a third mentions a point of interest to all women. "Mum doesn't harm your clothing. No worry about that!" You know, of course, that Mum does not interfere with Nature's process of perspiration. What it does is to render perspiration odorless; thereby protecting your clothing from that taint which is so quickly absorbed.

And a new use which ingenious women have discovered! You know what happens when you prepare onions or fish for dinner, or when you have to use a little gasoline or dry cleaner. Hands tell the tale for days afterwards! Just rub a little Mum on them—and every whiff of that clinging odor vanishes! Mum softens the hands, too.

Every toilet goods counter has Mum—35c and 60c. Mum Mfg. Co., Inc., 80 Varick St., New York, N.Y. Canadian address, Windsor, Ont.

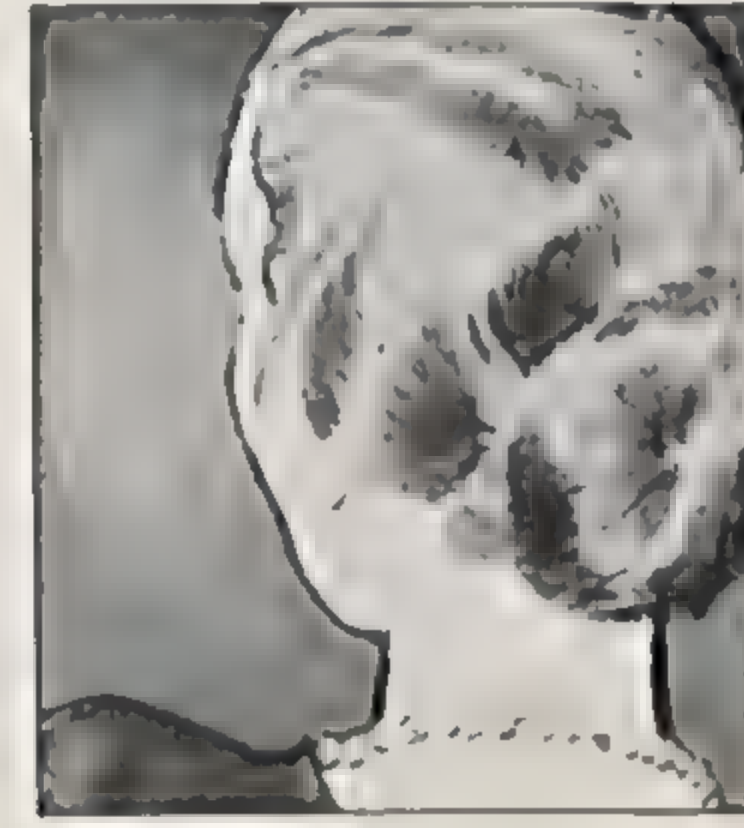
MUM



"The thing I like about Mum is that it CAN BE USED ANY TIME. You can put on Mum and your dress at the same time—with no waiting."



"My skin is very sensitive and I can't use anything irritating. Mum NEVER IRRITATES MY SKIN. You can even use it right after shaving!"



"Yes, and Mum DOES NOT INJURE CLOTHING either. It certainly is a relief to know that it won't damage the fabric of your frocks and blouses."

FOR SANITARY NAPKIN USE. Women are now depending upon Mum for this important use almost as much as for underarm odor. Mum on sanitary napkins gives a comforting feeling of safety and security which every careful woman appreciates.



AN INVITATION TO AN OPENING

Mesdames:

With our duty and respect, we bid you welcome to the opening of a new house—one which will, we hope, have as friendly a corner in your hearts as the parent house in Piccadilly has had in the hearts of its patrons ever since Cornelius Fortnum left his place at the Court of Queen Anne and set up shop in 1710.

You who know London know how worthily his shop has grown. You know the rare and delightful delicacies of food. You know the leadership attained in all that enhances outdoor wear: the unique tweeds, the well built shoes, the classic country clothes—both for ladies and for children. And gentlemen, too, know how excellent are the shoes and accessories for their own wear.

So many of our friends have, and for so long, asked us somehow to bridge the distance between Piccadilly and New York that we persuaded our London buyers to increase their stocks and then, with modest pride and swelling hearts, set sail.

This house on Madison Avenue at Sixty-Second Street is just as delightful as that in Piccadilly. All the new things will be sent over week by week so that they may be offered you here almost simultaneously with their London showing.

With respect, then, we make our bow and subscribe ourselves,

Your obedient Servants

FORTNUM & MASON



697 MADISON AVENUE • NEW YORK

SPRING ACCESSORIES

(Continued from page 40)

feeling is to be avoided. Monograms of metal are often the sole trimming for leather bags—the more classic and fundamentalistic the monogram, the better. Ingenious fastenings are everywhere, but beware of too tricky a clasp, for, after all, a bag must be opened one hundred times a day, and fancy clasps have a way of collapsing. Smart fabric bags for general day wear are hard to discover—the only startling new fabric for spring is heavy grosgrain ribbon and a knotty, coarse linen that combines two and three colours. We apologize—there is another one—Rodier's new bag material, called "Crêpe Piqué," an excellent substitute for the antelope bag of winter. For afternoon wear, there are charming crêpe de Chine bags with fine side pleating and enamel or covered frames. Hand-work is the essence of chic in these more formal bags. The perfectly round, flat, black satin bag with carnelian or jade clasp makes its appearance for afternoon.

Something radically new has happened in the evening bag world. The rage for lace has evolved bags of écru lace appliqué on crêpe to match. They are perfectly charming, and one sees them in every imaginable shape. Some new ways have also been discovered for handling beads on bags. Simulated crystal beads are used in a tiered, tucked effect on a square bag with a metal frame. Envelope bead bags often combine two colours, such as coral and white. A great many smart women are buying plain bags of crêpe or satin and trimming them themselves with a clip or clips. No golden rules can be given about the colour of evening bags. Consider your accessories as a unit and, if it pleases you to wear a bright green bag with a yellow evening dress, by all means do so. This is the season to allow yourself an extravagant dash of colour and a strident note of contrast.

Stocking

Stockings, in general, are darker in colour this spring. By darker, we mean that the newest shades are as much darker in comparison to those of last spring as winter shades were to those of a year ago. In daytime stockings, there is only the slightest difference in the gamut of colours. It is the yellowish, reddish, or greyish glint that determines which stocking goes best with the colour of your costume. Always try your stocking above your skin, especially if you have been sunburning your legs at Palm Beach—and choose the most becoming—the shade that accentuates either the paleness or the darkness of the wearer's skin. Dark grey, an important spring colour, always presents a stocking problem. A very dark beige tone is the smartest shade to wear with dark grey. It makes a natural, as well as interesting, contrast. In evening stockings, there is a wider contrast in shades. If your evening frock is vivid in colour or is black, the darker shades are smartest. With white or pale colours, the palest sunburned tints are most chic.

Costume Jewellery

Costume jewellery will often be a smart colour accent with your spring clothes. Chalky-white beads and white coral are very popular with navy-blue. Deep coral is charming with beige, as is tortoise-shell. Yellow composition beads in bright new shades will be worn with beige or brown. Grey-green jade is smart with brown. New clips appear on the horizon—some are quite modern in design and made of plain gold or silver. A new dull silver is used in small bead necklaces of two and three strands. For evening, pale coral, aquamarine, sapphires, and crystal in rather thick rope-like necklaces continue to be charming. Pearls achieve their new chic by combining with rhinestones, and carved crystal joins with rhinestones, too. For daytime, chokers of rather large beads and two or more strand necklaces are charming. An extravagant use of costume jewellery is seen in the evening. Necklaces are longer and achieve great importance in their size, number of strands, and the use of inserts of contrasting beads or rhinestone designs.

Blouses

Blouses are always an alluring spring fashion, and, this year, they are more varied and charming than ever.

Besides crêpe de Chine, plain and printed, eyelet embroidery, dead-white Alençon lace, tucked net, both handkerchief and plain linen, plaid taffeta, striped tuslikasha, and striped shirtings enliven the spring mode. Blouses still tuck in, but the newest are rather short overblouses, belted at the natural waist-line, or else tied tightly with a sash. New full sleeves, in the leg-o'-mutton manner, are shown by Mirande. Schiaparelli uses surplice closings and sashes that wrap and tie at the natural waist-line. Blouses with scarf neck-lines tied high at the neck are charming. Rows of stitching trim many blouses. Numerous blouse sleeves will be short—half-way between the shoulder and elbow. Waistcoats appear in double-breasted themes and will be seen in cottons and linens, plaid and stripes. These waistcoats are quite mannish in type.

Scarfs

Many of the prize coats of the spring season will be furless. If your dress or blouse does not possess a scarf neck-line that will give a becoming soft look about your coat, the gap needs to be filled by a separate scarf. It may be an important, strong colour note in your costume. For instance, a beige-and-brown checked dress with a dark brown jacket would be a great success with a rust-red scarf. Sometimes, it will be rather a long scarf and wrapped around twice; sometimes, it may be quite short, tied like an Ascot scarf. Your scarf may be of ermine or shaved lamb in the early spring, but, for later, choose silk, shirting, or one of the new knitted materials. All are equally chic patterned in stripes, plaids, or broken checks. The new linen mesh scarfs are enticing in dead-white, excellent for tailored effects.





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SEEN ON THE STAGE

(Continued from page 88)

"The Truth Game," written for himself a part that permits him to do as many and varied stunts as all the acts on a vaudeville bill. His comedy, a silly trifle kept going by all sorts of artificial injections, is not greatly aided by Billie Burke. Nor by Phoebe Foster who has to represent a flower that wilts on the slightest or no provocation. Viola Tree, daughter of Sir Herbert Beerbohm Tree and niece of the brilliant Max, brings to the comedy a rich, contagious humour.

As a breezy Boadicea who longs for love in spite of a surface unfemininity she gives "The Truth Game" its only allure and its best comedy.

"Meet My Sister"

The chief distinction of the pleasant potpourri of genres which the Shuberts present as "Meet My Sister" is that, although a musical comedy, it has no chorus. It rests cosily in the file marked "mild entertainment."

MARIAGE À LA FRANÇAISE

(Continued from page 39)

that has its source in active and enduring collaboration. They do not regard this change as an occasion for disappointment. They have been disciplined to think of love, not as a condition which occurs, but as a relation which is created and fostered. They define it as Aristotle defined life: a process of becoming.

The recognition that matrimony is a collaborative relationship has corollaries which are singularly obvious. "American men treat their wives as if they were their mistresses," a Frenchwoman once said to me. "We should regard this as an affront to our dignity as wives, but American women, apparently, enjoy it." Does this criticism seem sensational and unfounded? A little reflection suggests that it has more than a grain of truth. The average American woman, for example, is all but totally ignorant of her husband's financial position, of the developments that are taking place in his business, of the provisions that he has made for the future of his family. Often, she is content in her ignorance of his affairs—for she thinks of them as his affairs, not hers. It is his function to be a good provider; she expects him to be; the responsibility is his alone. And—on his side—he is likely to consider the diamond bracelet, the new car, and the generous allowance for her wardrobe not only as hostages to domestic tranquillity, but as investments in prestige, a publicity fund. They keep her contented, and they advertise his prosperity. If, through some misfortune, his prosperity suddenly vanishes, she is the last to be informed of his bankruptcy. In France, men treat their mistresses in this way. They respect their wives as partners in a permanent collaboration.

privilege of the French wife; they are her affairs as well as his. Her celebrity as an efficient economist proceeds from this, for the expenditure and saving of money are, in great measure, her responsibility. That she practises economy as a virtue is due less to temperament than to outlook; the future is never absent from her mind. As a partner in a venture, it is her obligation to so organize her department that the maximum results are obtained for the minimum cost. She never forgets that her individual interests and those of her children are inextricably bound up in the success or failure of the mutual partnership, nor that her active cooperation will further its eventual success. In this respect, her psychology differs radically from that of the American wife, who exacts material success from her husband, but considers the achievement of it exclusively his responsibility.

HAPPINESS AS AN ACHIEVEMENT

Naturally, so intense and incessant a preoccupation with the common life yields an emotional relationship which appears to have the quality of permanence. If, from our point of view, the average French marriage may, at its inception, lack the element of ecstasy, it takes on with the passage of time certain characteristics which are normally less evident in the average American marriage. Mutual respect and the kind of affection which is born of aspiration and responsibility fully shared: one sees these reflected in the conduct of the middle-aged in France. Perhaps, because the French regard conjugal felicity rather as an achievement than as a condition, they are able to contemplate the passage of time not only with equanimity, but even with satisfaction. Certainly, one notices in France the absence of that expression of discontent and disillusion which so frequently is characteristic of middle-aged Americans. In France, the progress towards old age is attended with dignity, for the passing years appear to bring enrichment rather than impoverishment of association. The foyer—the home—the creative enterprise in which their common life has been expended fulfils for the aged, in France, the ideal with which marriage begins.

FRENCH AND AMERICAN STYLE

You have only to land on French soil to become aware of the difference. In the smaller shops and cafés, it is the *patronne* who sits at the *caisse*, who makes change and takes in the receipts. She is the proprietor's wife, and his partner in the most literal sense. But the principle of partnership is exemplified on every level of the social scale. Participation in the affairs of her husband is the traditional

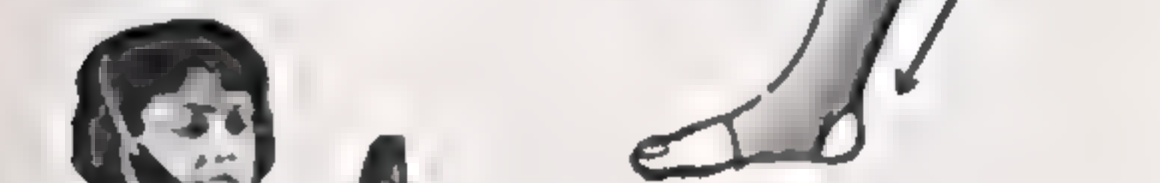


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(Continued from page 33)

Heralds of Spring



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formal ball. But now that couturiers are giving their imaginations more play, there are innumerable dresses of this kind. Women no longer look alike, as they did when they wore a uniform dictated by fashion.

One can not imagine a greater contrast than the costumes worn by a group of smart Frenchwomen: Mrs. Julian Allen in a dress of embroidered white muslin and tulle; the Princesse Jean-Louis de Faucigny-Lucinge in wine coloured velvet, with a huge, Victorian bustle-like bow; Mrs. Fellowes (on another occasion) in a black dress from Chanel, *imprimée* with red poppies and white apple-blossoms, wearing light blue satin gloves (this dress very up to date); Lady Diana Abdy (the new Lady Abdy, who was Lady Diana Bridgeman) in an Empire dress of white velvet, embroidered in gold, with a ruby necklace that looked like a Russian jewel; and Mademoiselle de Jumilhac in a chartreuse-green satin dress with a circular skirt, as full as any Spanish dancer's. Fancy-dress parties will probably go out of fashion, now that everybody is more or less in fancy costume every night.

INDIVIDUALITY IN DRESS

A few women are still wearing the same type of clothes they wore three years ago, though longer, of course. But the very smartest women have gone in for individuality, heart and soul. They wear the clothes that suit them best or affect the period which they most admire. The others will come to it, little by little, when their eyes are trained to the new lines. Hats are going crazy, too! We may live to see them again built on architectural lines, with crowns, brims, bandeaux, feathers, bows, and artificial roses. Perhaps, before we know it, they will all be mounted on buckram and shaped by wires—terms I remember from my youth.

The riot of colour in a Paris drawing-room adds to the fancy-dress effect. Colour is now the smart thing, and it can not be too bright, either by day or by night. Everybody seems to be as amused by bright colours as they were in the days of Bakst, before the War. The fashion in decoration is likely to follow the fashion in clothes, and I am sure that the neutral-toned beige-and-white rooms will soon have spots of vivid colour. Even the black day dresses have touches of pink or blue around the neck, and the women who still, on occasion, wear black dresses in the evening pin on bunches of bright red roses (real ones) and wear strings of bright coloured beads, as did the Comtesse di Robilant recently. Lady Mendl has the new, short, black lace "cinema" dress from Mainbocher, which has a bright red velvet ribbon belt and trousers underneath, edged with red lace. And Mrs. Reredon Havemeyer always wears bright red shoes and white gloves with a black dress at night.

This gay colour note gives the modern party, in a modern house, the effect of a fancy-dress party. A perfect example was Mrs. Fellowes' Christmas-tree party, last Christmas eve.

The lower floor of her new house at Neuilly is arranged for entertaining, while the living quarters are above. The big white hall is shut off from the entrance by a tall lacquer screen, and here is a bar, in a niche, a permanent part of the hall, with high stools covered with white leather, on which two or three people can sit at once. At the right, a flight of steps leads down to a big white room, which is usually empty and can be transformed to provide any sort of background the party requires. There is a musician's gallery with, at one end, an enormous glass window, like a shop-window, that can be made to disappear and so turn the room into a loggia at a moment's notice. The windows are curtained with strips of different coloured taffetas, the valences painted on cardboard, like the curtains of a Punch and Judy show. The room is sometimes furnished with big chairs and sofas, and, again, with small iron café tables and chairs, the steps strewn with hundreds of cushions.

At the end of the hall is the library, with the walls lined with books and the floor, the decorative note, inlaid with brass, nickel, and various coloured woods. This room is cleared for parties, and one passes through it, as through a gallery, to the dining-room—also a big room, in the shape of a Maltese cross, with a domed ceiling decorated in the most elaborate rococo style, with white stalactites dripping from green mirrors. On the night of the Christmas-tree party, this room was a lovely sight. The lights were concealed in four huge white urns, out of which grew green clipped trees. Four tables, each seating ten guests, were placed at the ends of the Maltese cross, leaving the centre of the room free—a very pretty arrangement. This room is ideal for gala dinners and, I think, is seldom used except for entertaining.

A PICTURESQUE PARTY

Mrs. Fellowes, in a white satin dress with Chinese-lantern sleeves (a copy of the geranium-pink velvet she wore at Lady Mendl's dinner), and her daughter, in white tulle with white lace gloves, received in this lovely and slightly fantastic setting. These women, looking much the same age, the Punch-and-Judy-like room, the huge Christmas-tree, with Father Christmas distributing the presents (Father Christmas being the Baroness Lo Monaco dressed up beyond recognition), and the mirrored bar in the hall, reflecting the bartenders in their white jackets, created a curious illusion. The people seemed like memories of yesterday floating through the realities of to-day.

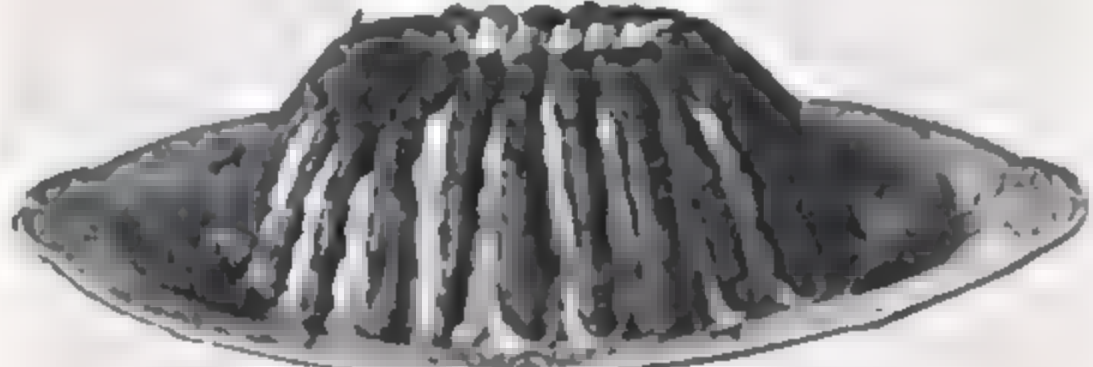
One of the excitements of the party was Miss Elsa Maxwell's appearance, at midnight, literally staggering under a load of packages from Cartier, to be distributed from the Christmas-tree. The story of these presents is so typical of Elsa that I must record it here. A friend had given her a very valuable piece of Cartier jewellery, as a Christmas present, but she (claiming that she does not like jewels) had exchanged it for (Continued on page 95)

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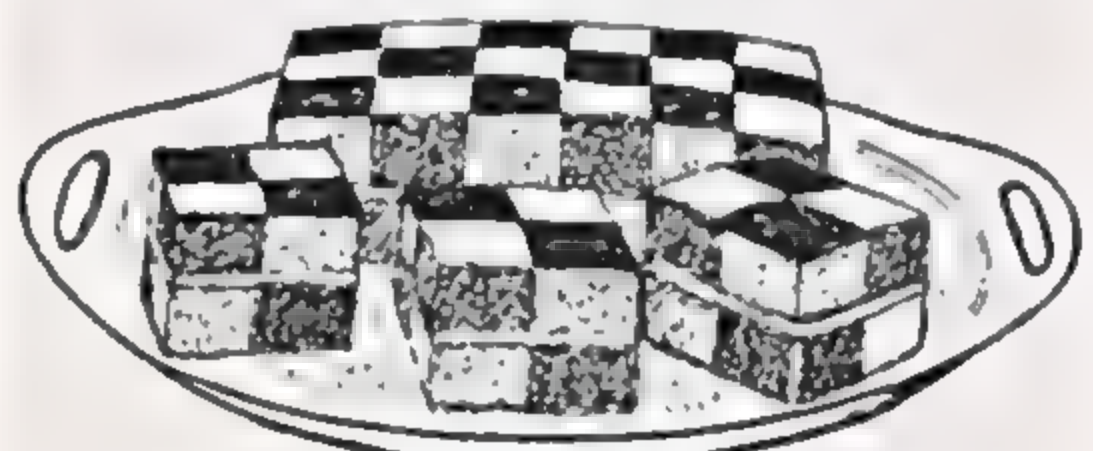
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P A R I S B Y N I G H T

(Continued from page 94)

presents for her friends—countless lovely presents, that every one enjoyed!

I don't think that Christmas is as gay anywhere as it is in Paris, because the French make so much of it. All the chauffeurs, waiting at the houses where parties are going on, are given sandwiches and hot drinks in the street; everybody remembers the concierge's child with toys; and all the servants are traded about between friends, so that your butler works Christmas eve and mine Christmas night, and your chauffeur is off on Christmas eve, while my car goes about and does the work for several houses, letting yours take his turn the next night.

NOVEL DECORATIONS

The table decorations, usually the same in Paris (flowers in old Sèvres vases down the length of the table), become quite fantastic at Christmas. This year, the Baroness Eugène de Rothschild's table on Christmas Eve was decorated with silver trees covered with diamond flowers that were given to the women as they went out for dinner. All the women wore the flowers, which made them look very gay, especially the Marquise de Paris, who wore a white dress with a long, deep emerald-green velvet scarf, pinned to her dress with an emerald brooch, which she replaced with the diamond flower.

A beautiful woman's fame is a curious thing—it seems to be born overnight. And, very often, it is born in Paris, where every detail of a woman's looks, her clothes, her house, her motor-cars, her jewels, comes under the most careful scrutiny. Recently, I witnessed the birth of fame when Miss Diana Fellowes, the niece of the Hon. Reginald Fellowes and a close friend of Lady Diana Abdy, appeared at a party. She was looking very beautiful in a long, trailing, black velvet dress, moulded and wrapped and cut very low at the back, where it was trimmed with gardenias. She has dark hair, beautiful regular features, and high colouring, and, in addition, a distinction rather unusual in a very young girl, reminding one of the London political-hostesses of other days, a type which has now passed away. Perhaps, the dress she wore, very pre-War, gave this impression. The famous Duchess of Sutherland must have looked something like this when, in her youth, she

stood at the head of the great stairway of her London house and received an admiring world. On this night, it was as though, all at once, the fashionable world realized that Miss Diana Fellowes was the most beautiful thing they had seen in a long time, and certainly the most beautiful woman at the party. Everybody talked about her for days, and she is now a famous new beauty.

Miss Fellowes shared honours with Mrs. Sam Goldwyn, the wife of the famous motion-picture producer. Mrs. Goldwyn happened to be in Paris at that moment and at the same party, and she is extremely good-looking, with a very beautiful figure, which every one agreed was as good as that of the Comtesse Elie de Ganay, who is supposed to have the best figure in Europe. You see, these are topics discussed in Paris drawing-rooms, they are the things people are interested in—far more, I think, than anywhere else. With so much discussion of this type going on all the time, women pay more attention to their looks than they would if the small details of their appearance were never noticed, with the result that undoubtedly the women in Paris look better-dressed and better groomed than any other women. I realize this every time that I come back to Paris after an absence.

MONTMARTRE AGAIN

Nothing could be gayer than Montmartre, these nights. It seems to supply a need for gaiety and to furnish a revival of the night life that had rather gone to decay. A new *boîte* called "Monseigneur" is the place to which every one now goes. It is done somewhat in the manner of "Casanova," with blue velvet walls and strange lighting effects, but it is bigger and on a much grander scale—a sort of "Ritz" night place and an amusing contrast to "Brick Tops" and "Frisco," which are just "holes in a wall." Another place much in fashion is "La Fourmi," and there one sees a strange congregation of people—ladies with diamond bracelets and gentlemen who would, in America, be classed as gunmen. One goes there at half-past ten or eleven for the chief attraction: a try-out of amateur entertainers who either have a great success or get a terrific booing. It is opposite the famous winter circus, the Médrano, in the heart of Montmartre.

HIM

TO OUR CONTRIBUTORS

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NEW ORLEANS

PALM BEACH

(Continued from page 28)



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calling a hat to life from nothingness, now plays with the most dashing materials and accessories and finds feathers her greatest joy. She boldly baptized her whole collection "La Mode Garnie," and every one of her town hats offers now a small, now an important additional detail, nearly always remarkable for some touch of colour. She flattens two red-and-green *minoches de couroucou* on a black corded straw and cleverly handles long ostrich plumes. Aigrettes and paradise are becoming favourites in Paris again, and feather fantasies will be used to replace them in America. Maria Guy uses them in lovely opposition on evening toques and coiffures, and Talbot cleverly places a flame coloured bit of paradise under the brim of an upward-lifted horse-hair cloche. This use of feathers to accent a lifted brim is one of the most typical points of the season.

QUILLS REAPPEAR

Quills are prominent. Maria Guy twists one in black and one in greyish blue all around the crown of a broad-brimmed blue organdie ciré, from Rodier, and calls it "Aigle Bleu." Reboux gives a smart demonstration of their charming use, combined with draped felt, on a spinach-green toque and finishes an asymmetric red *paille remmailée* (darned straw) with red, green, and beige cock feathers rolled up into an amusing *fantaisie*. Goupy cleverly combines green and black quills on the turned-up brim of a green picot hat. Louise Bourbon, on her scarlet straw, "Mephisto," produces a flat *fantaisie* of quills, pheasant feathers, and cock plumes.

Flowers are as good as feathers—not so new nor so piquant, perhaps, but so becoming. Agnès, who brought them back into our lives, still keeps faithful to them and now makes a toque of white chiffon violets. Patou cleverly finds an excuse to soften the asperity of his "Cocktail Party" Panama tricor with three pink organdie camellias. Mado introduces what one might call an amusing *cache nuque*, of white velvet violets, under a broad black picot brim. Nowadays, flowers seem to have a "behind the ear" destination. Reboux says spring in the refreshing language of field flowers and finds such combinations as yellow, grey, and brown; golden-yellow and blue; red, white, and green; navy-blue, yellows, and other blues. These flower-trimmed rustic straws evoke visions of summer fields, haystacks, soft lawns, and carry you away on the wings of the dreamed-of summer holidays, in the midst of busy Paris.

Again, there are quantities of unpremeditated trimmings that give the last smart touch to town hats. Reboux places a huge bunch of black and white tulle on a fine black-and-white straw toque and adds red-and-pink feather paint-brushes to a navy-blue tricor. Agnès fastens the turned-up, pinched-back brim of her shiny black *paillason*, "Toboquita," with red and black straw pompons, and Patou trims his lovely toque of black and white

pédaline with leather triangles in white and in black.

Ribbons win the honours in a new rôle: in red and green velvet, they suggest, on Louise Bourbon's charming "Cœur de Paris," a drooping plume. Agnès chooses narrow satin ribbons in colours that recall a box of *dragée* sweets—green, blue, pink, yellow, mauve, sable—and places them, in a diminishing braid, around a close-fitting black jersey crown. Marie-Alphonsine loves plaid taffeta ribbons, organdie ribbon brocaded with polka-dots, and fantasy faille. Marie-Christiane, on a huge rustic straw in ripe corn colour, winds four ribbons—in yellow, green, orange, and brown—of faille and chenille. She also uses Guillemin's lovely coarse toile ribbon, in green, brown, and orange, on a broad-brimmed orange *baku de chanvre* (baku hemp).

Ribbons are not only interesting for colour's sake, but for texture: sometimes dull, sometimes shiny; sometimes smooth like suède or rose petal, sometimes rough like straw itself. Grosgrain is everywhere, and newest of all is the divine *peau d'ange*, a dull, soft, petal-surfaced satin. This is treated in the form of both ribbon and material and develops lovely colour and material combinations, as in Maria Guy's "Pente Rapide" and her "Amazone." Valois, Marie-Alphonsine, Mado, and Lewis all use *peau d'ange* or its brother, satin Boilly, with picot, dull Panama, or crocheted straw.

MATERIAL AND COLOUR

Hand-work lends its cleverness to the embellishment of materials and plays on them with a fairylike agility. There are Patou's embroidered étamines; Suzy White's hemstitched and hand-drawn linens, her stitched and quilted straws; Maria Guy's stitched chiffons and stitched-and-corded shantung. Florence Walton favours insertions of lace and straw, woven together with narrow velvet ribbon; and Camille Roger introduces straw insertions in *paillason de célophane*. Lewis embroiders baku and makes a network of picot; Mado uses baku flecked with wool.

Straws seem to have come under this influence and have developed and perfected their weaves. They are heavy or light, rough or smooth, dull or shiny, supple or rigid, exotic or rustic, and equally successful for any one of their contradictory qualities. The type and *garniture* of the hat determine the straw of which it must be made.

The classic picot—and its twin brother, *picot de Luciole*—have a new vitality and, combined with flowers or feathers, give an excellent town effect.

The exotic straws have undergone a process of *raffinement* that adapts them to formal town wear. Panama has become so light and finely woven that it resembles paper or a cloth. There is, everywhere, *panama papier* (Descat's *panama papyrus* is much the same thing); and a panama with drawn-work, called *panama ajouré*, at Patou and at Maria Guy. This version is very dull and (Continued on page 98)

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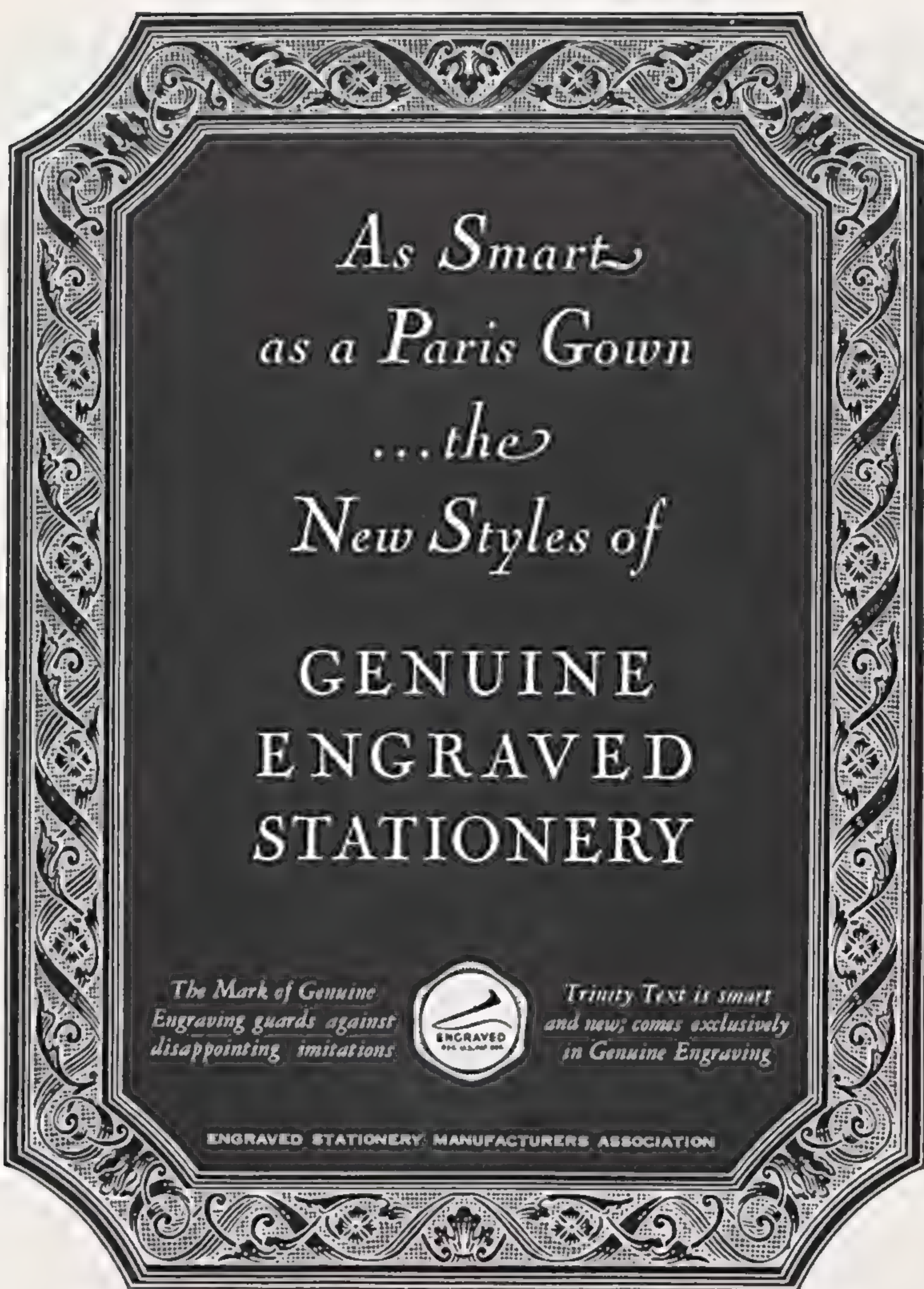
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WHAT THEY READ

BY DAVID CORT

THE American counterpart—and a worthy one—of the great English barons is presented in detail in John K. Winkler's biography "MORGAN THE MAGNIFICENT" (*The Vanguard Press*). Supported by a period in the expansion of American industry, Morgan represents a type of American that has completely vanished. There was nothing about him on a small scale. He combined what business men call vision with a genius for mathematics, he took what he wanted, he hardly knew the People existed. In the panic of 1907, he was virtual dictator of the United States. He avoided scandal by challenging it. His conflict with the Federal Government exactly parallels the struggle between the barons and the kings of England, and, in both cases, the result was the same. Morgan's was the original idea of massing industry under huge combinations of capital, and his example was the United States Steel Corporation, a masterpiece of his own design. He was

on the way to shaping the entire economic life of America after his pattern when his antagonist came into power: Theodore Roosevelt.

Winkler tells for all it is worth the story of the gigantic struggle between, on the one hand, Morgan and Hill and, on the other, Harriman and the Standard Oil, for domination of the country's railroads. The struggle was a tie, and then Roosevelt stepped in, forcing the Supreme Court to dissolve the merger of the Northern Securities Corporation, as an illegal combination in restraint of trade. It broke the final reaches of Morgan's power and limited the potentialities of his ambition sharply. Its significance in American history can hardly be exaggerated. Morgan fulfilled in every respect the indeterminate requisites of a Great Man. He was a Titan, such as we no longer know. Mr. Winkler has done an excellent job on a difficult assignment, for there is an enigma in Morgan that must remain insoluble.

THE NEW HATS

(Continued from page 96)

fine, but "Alpha," used by Marie-Alphonsine, is the dullest Panama of all; and Florence Walton's *panama d'aluminium*—with a trace of the metal among its strands—is, actually, the lightest in weight. Fine, dull *baku de chanvre* (a baku hemp), panamalac, and shining Bengal continue to be used. Patou uses soft *pédaline* for a toque, and so does Alphonsine. This is composed of hemp and a chiné cellophane knitted together; while *perline*—also used by Alphonsine—is a tricot of cellophane, cotton, and silk.

THE RUSTIC STRAWS

The rough, rustic straws bring something very new with them into the mode. Paillasson, particularly in a coarse, crackly weave, is used a great deal. Agnès twists and drapes it into a toque, choosing a texture and colour combination that is very smart: shiny blue strands woven with grey-green strands that resemble blotting-paper more than anything else. Reboux has great quantities of paillasson, both dull and shiny, in two, three, and four colours; and Maria Guy uses *celomate*—a dull *paillasson de célophane*—the finest quality of which she calls "*paille joujou*."

There are many transparent straws. The Dentellières du Puy have made for Maria Guy a charming black straw hat that she combines with a stitched and corded hemp cloth (*tissu de chanvre cordé et piqué*). For town shapes, Reboux and Talbot use a corded straw (*paille de cordonnet*) that has a suggestion of transparency; and there are the horsehair straws, horsehair lace, and crocheted hemp and cellophane for definite transparent effects. The evening hats that are so much with us add to the collection of transparent stuffs: tulle, Chantilly tulle, a perforated silk jersey, and a lamé gauze, all give the desirable im-

pression of having nothing at all on the head. (Reboux has a horsehair and tulle toque, trimmed with black satin ribbon, entirely ruffled and stitched; while Talbot offers a simple tulle cap, arranged with a tiny veil coming down over the curls and the eyes. The veil may be worn alone at night or even by day, *under a toque*.)

As for sports, soft felt is used by Descat and beautifully trimmed with grosgrain in contrasting shades. Grosgrain material is occasionally used for sports, but is, definitely, one of the smartest materials for town. Valois, Descat, and Maria Guy all feature this. Toiles, organdies, and the new dyed piqués are charming for summer capelines. Reboux makes an excellent sports cloche of toile de laine, with a supple brim; and smart Frenchwomen adore the draped Reboux sports caps, of heavy woollen jersey or some other heavy wool. There are no tweeds at all, but woollen jerseys and silk crocheted jerseys, straw jerseys, and angora jerseys are all used. Maria Guy has a strong, but supple woollen, with a basket-weave, particularly smart in red.

SPORTS HATS

Colour combination in sports hats—particularly when incorporated in the composition of the hat—is the newest discovery of the colour mode. Contrasts of colour between the hat and the ensemble or the colour contrast within the hat itself are, of course, important and delightful, but colour and colour contrasts are so inherent in the new millinery mode, so inevitably a part of it, that it is utterly impossible to isolate them and give them the separate and whole-hearted attention they deserve. Any and all the colours are good. It depends upon the finesse with which they are used. The bright colours are delightful, and even newer are the sugar-plum shades.

Trade Literature Reviews

Beauty Culture

"ALL FOR BEAUTY". Harriet Hubbard Ayer's theories of beauty culture. Care of the skin, hair, nails, feet. Beauty preparations. HARRIET HUBBARD AYER, 323 E. 34TH ST., NEW YORK CITY.

"BEAUTY SECRETS". Coiffures, beauty preparations, perfumes, created by Robért. ROBÉRT, DEPT. V, 675 FIFTH AVENUE, NEW YORK CITY.

"COMPLEXIONS WITH AN ENGLISH ACCENT". English beauty treatments as interpreted by Yardley. Price list and description of Yardley preparations. YARDLEY & CO., 452 FIFTH AVE., NEW YORK CITY.

COUETTES. Guest package of Couettes—small squares of cotton for removing cosmetics. 10c. JOHNSON & JOHNSON, NEW BRUNSWICK, NEW JERSEY.

"EUGÈNE BEAUTY BOOK". Illustrating the Eugène method of permanent waving the hair. Also sample Eugène Sachet, the steam control used in Eugène salons. EUGÈNE, LTD., 521 FIFTH AVE., NEW YORK CITY.

"HERE DWELLS YOUTH". Face moulding method simplified for home use. Applications of Primrose beauty preparations. PRIMROSE HOUSE, 595 FIFTH AVE., N.Y.C.

"INDOOR SUNSHINE". Use of General Electric Sunlamps as a vitalizer and guard against colds. GENERAL ELECTRIC CO., SECTION LG-112, MDSE. DEPT., BRIDGEPORT, CONNECTICUT.

"IS YOUR HAIR YOUTHFUL?" Methods of applying Ogilvie Sisters' hair tonics for various types of scalp conditions. Biography of the Seven Ogilvie Sisters. OGILVIE SISTERS, 604 FIFTH AVE., NEW YORK CITY.

KLEENEX. Trial supply of this face cleansing tissue. KLEENEX CO., LAKE MICHIGAN BLDG., CHICAGO, ILLINOIS.

KOREMLU. Booklet giving full information regarding this cream method of permanent removal of superfluous hair. KOREMLU, INC., 11 W. 42ND ST., NEW YORK CITY.

"LIP SECRETS". Free booklet on the art of make-up for the lips. ☐ For 25c., trial size perfumed Manicure Polish and Solvent Combination. Check polish shade you prefer. ☐ clear ☐ medium ☐ deep ☐ extra deep. COTY, DEPT. V1, 714 FIFTH AVE., NEW YORK CITY.

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POND'S. ☐ Free sample of Pond's Cleansing Tissues. ☐ For 10c., samples of Pond's Tissues, Skin Freshener, and two creams. POND'S EXTRACT CO., DEPT. B, 110T HUDSON ST., NEW YORK CITY.

"THE QUEST OF THE BEAUTIFUL" and "YOUR MASTERPIECE—YOURSELF". Two booklets explaining three fundamental treatments for loveliness. Description of Elizabeth Arden home course in beauty. Catalogue of Elizabeth Arden beauty preparations. ELIZABETH ARDEN, 691 FIFTH AVE., NEW YORK CITY.

"THREE STEPS TO BEAUTY" . . . "BEAUTY IN THE MAKING" . . . "MAKE-UP MAGIC". Three booklets describing Helena Rubinstein's methods of beauty culture for home treatments. Hints on make-up. Use and value of Rubinstein preparations. HELENA RUBINSTEIN, 8 E. 57TH ST., N. Y. C.

"UNDERSTANDING YOUR SKIN". Complete Marie Earle beauty booklet, emphasizing the care of the skin. MARIE EARLE, V2, 660 FIFTH AVE., NEW YORK CITY.

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CAROLYN MODES. Style booklet of the new conservatively priced Carolyn dresses. NATIONAL MODES, INC., 128 W. 31ST. ST., NEW YORK CITY.

DÉJÀ. March brochure, illustrating the Spring models of Déjà dresses. DÉJÀ, INC., 550 FIFTH AVE., NEW YORK CITY.

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"THE STORY OF WEDGWOOD—1730-1930". Biography of Josiah Wedgwood with introduction by Sir Oliver Lodge. Methods of making Wedgwood ware, with historical engravings. JOSIAH WEDGWOOD & SONS, INC., 160 FIFTH AVE., NEW YORK CITY.

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Silver & Clocks

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Stationery

"ETIQUETTE OF WEDDING INVITATIONS AND ANNOUNCEMENTS". Linweave brochure of wedding papers and social stationery. LINWEAVE, 270 BROADWAY, N. Y. C.

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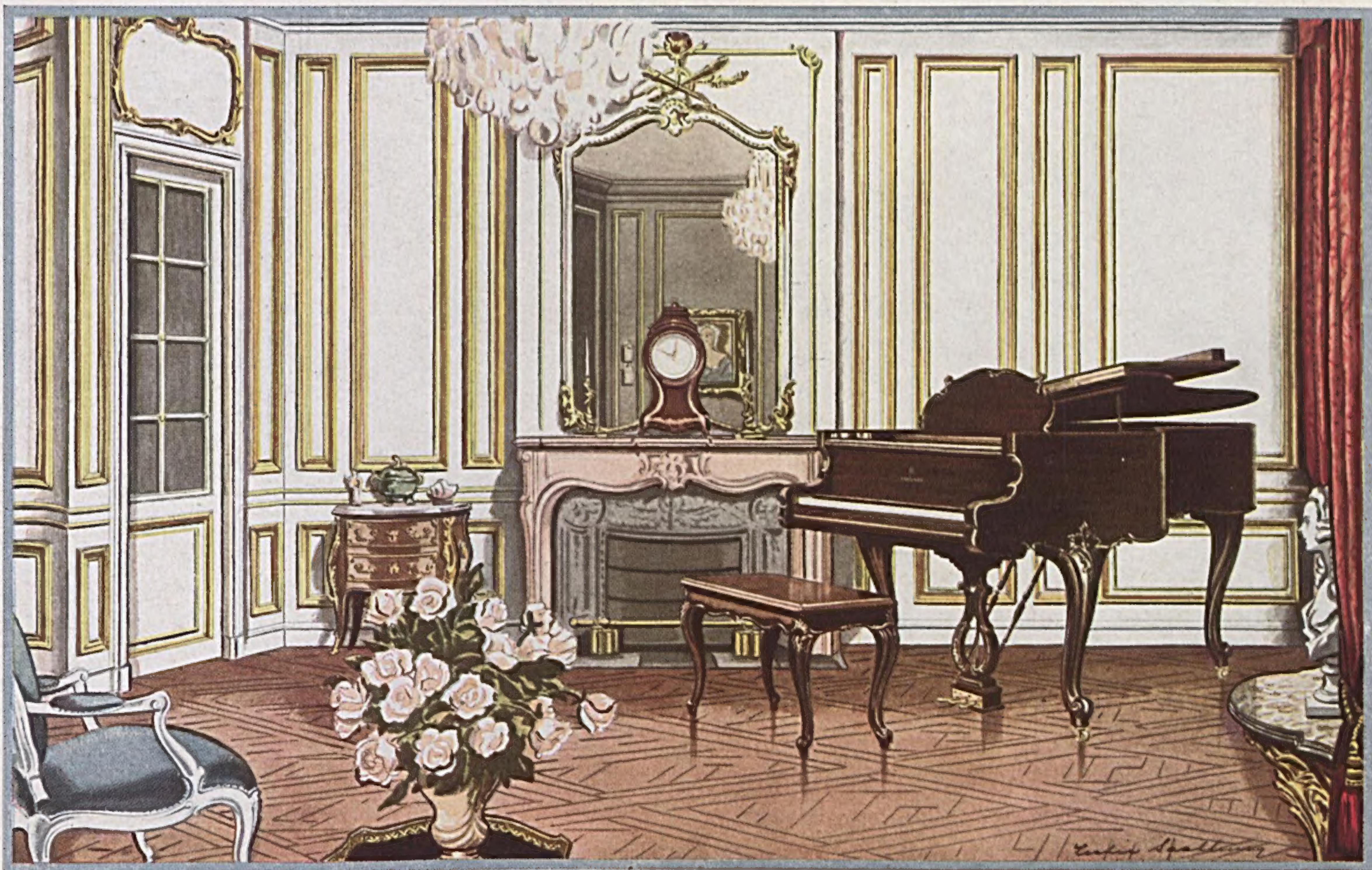
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